

Chiasmus and Parallel Figures in Robert Louis Stevenson's Essays (July 2017)

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This document is a collection of parallel figures in Robert Louis Stevenson's essays. To show the extent to which Stevenson used parallel figures throughout his writing career, they are listed chronologically, from his earliest writings to those posthumously published. Although extensive this document is not exhaustive, as not all of Stevenson's essays have been studied and not all the parallel figures have been identified. Additional findings will be included in future updates.

The left column contains the essay title and the original year and source(s) of publication. The center column contains the diagrammed figure, following the ABBA format. The right column contains the reference used to access each source, usually the Biographical Edition published by Charles Scribner's Sons in the early 20th century. The compilation of this document was made possible by the chronological list of Stevenson's works available at robert-louis-stevenson.org and the free ebooks available through Google Play.

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Source (Year)	Parallel Figure	Reference
"The Pentland Rising" (Privately Printed, 1866)	A: Two hundred years ago B: a tragedy was enacted in Scotland, C: the memory whereof has been C: in great measure lost or obscured B: by the deeper tragedies A: which followed it.	"The Pentland Rising," 3
	Besides this, A: landlords were fined for B: their tenants' absences, B: tenants for A: their landlords , A: masters for B: their servants , B: servants for A: their masters , even though they themselves were perfectly regular in their attendance.	"The Pentland Rising," 4
"An Old Scotch Gardener" (<i>Edinburgh University Magazine</i> , 1871; <i>Memories and Portraits</i> , 1887)	A: the triumphant B: master B: felt humbled in his A: triumph ,	<i>Memories and Portraits</i> , 76
	A: The earth, that he B: had digged so much in his life,	<i>Memories and Portraits</i> , 84

	<p>B: was dug out A: by another for himself; A: and the flowers that he B: had tended B: drew their life A: still from him, but in a new and nearer way.</p>	
<p>“Debating Societies” (<i>Edinburgh University Magazine</i>, 1871)</p>	<p>A: Even at last, even when they have exhausted all their ideas, B: even after the would-be peroration B: has finally refused to perorate, A: they remain upon their feet with their mouths open, waiting for some further inspiration,</p>	<p><i>Lay Morals</i>, 133</p>
<p>“Ordered South” (<i>Macmillan’s Magazine</i>, 1874; <i>Virginibus Puerisque</i>, 1881)</p>	<p>Hazlitt, relating in one of his essays how he went on foot from one great man’s house to another’s in search of works of art, begins suddenly to triumph over these noble and wealthy owners, because he was more capable of enjoying their costly possessions than they were; A: because they had paid the money B: and he had received the pleasure. C: And the occasion is a fair one for self-complacency. D: While the one man was working E: to be able to buy the picture, D: the other was working E: to be able to enjoy the picture. An inherited aptitude will have been diligently improved in either case; D: only the one E: has made for himself a fortune, D: and the other E: has made for himself a living spirit. C: It is a fair occasion for self-complacency, I repeat, B: when the event shows a man to have chosen the better part, A: and laid out his life more wisely, in the long run, that those who have credit for more wisdom.</p>	<p><i>Virginibus Puerisque</i>, 136</p>
	<p>A: Just as he had fallen already out of B: the mid race of active life, A: he now falls out of B: the little eddy that circulates in the shallow waters of the sanatorium.</p>	<p><i>Virginibus Puerisque</i>, 138</p>
	<p>A: In this falling aside, in this quietude and desertion of other men, B: there is no inharmonious prelude to the last quietude and desertion of the grave; A: in this dullness of the senses B: there is a gentle preparation for the final insensibility of death.</p>	<p><i>Virginibus Puerisque</i>, 138</p>
	<p>A: It is not so much, indeed, death B: that approaches A: as life B: that withdraws and withers up from round about him.</p>	<p><i>Virginibus Puerisque</i>, 139</p>
	<p>He has outlived his own usefulness, and almost his own enjoyment; and A: if B: there is to be no recovery; A: if B: never again will he be young and strong and passionate,</p>	<p><i>Virginibus Puerisque</i>, 139-40</p>

	<p>A: if B: the actual present shall be to him always like a thing read in a book or remembered out of the far-away past; A: if, B: in fact, this be veritably nightfall, A: he will not wish greatly for the continuance of B: a twilight that only strains and disappoints the eyes, A: but steadfastly await B: the perfect darkness.</p>	
	<p>A: Lastly, he is bound tenderly to life B: by the thought of his friends; or shall we not say rather, B: that by their thought for him, by their unchangeable solicitude and love, A: he remains woven into the very stuff of life, beyond the power of bodily dissolution to undo?</p>	<i>Virginibus Puerisque,</i> 142
	<p>A: A man does not only reflect upon B: what he might have done in a future that is never to be his; A: but beholding himself so early a deserter from the fight, he eats his heart for B: the good he might have done already.</p>	<i>Virginibus Puerisque,</i> 145
<p>“Victor Hugo’s Romances” (<i>Cornhill Magazine,</i> 1874; <i>Familiar Studies of Men and Books,</i> 1882)</p>	<p>A: The fact is that the English novel was looking one way and seeking one set of effects B: in the hands of Fielding; B: and in the hands of Scott A: it was looking eagerly in all ways and searching for all the effects that by any possibility it could utilise.</p>	<i>Familiar Studies of Men and Books,</i> 3
	<p>A: With Scott the Romantic movement, B: the movement of an extended curiosity and an enfranchised imagination, has begun. C: This is a trite thing to say; C: but trite things are often very indefinitely comprehended; B: and this enfranchisement, A: in as far as it regards the technical change that came over modern prose romance, has never perhaps been explained with any clearness.</p>	<i>Familiar Studies of Men and Books,</i> 3
	<p>A: This is a sort of realism that is not to be confounded with B: that realism in painting of which we hear so much. B: The realism in painting is a thing of purposes; A: this, that we have to indicate in the drama, is an affair of method.</p>	<i>Familiar Studies of Men and Books,</i> 4
	<p>A: He finds himself equally unable B: if he looks at it from one point of view – A: equally able, B: if he looks at it from another point of view – to reproduce a colour, a sound, an outline, a logical argument, a physical action.</p>	<i>Familiar Studies of Men and Books,</i> 6
	<p>He can show his readers, behind and around the personages that for the moment occupy the foreground of his story, the continual suggestion of the landscape; A: the turn B: of the weather A: that will turn B: with it men’s lives and fortunes, dimly foreshadowed on the</p>	<i>Familiar Studies of Men and Books,</i> 6

	horizon;	
	The touches the difference between A: Fielding B: and Scott . B: In the work of the latter , true to his character of a modern and a romantic, we become suddenly conscious of the background. A: Fielding , on the other hand, although he had recognised that the novel was nothing else than an epic in prose, wrote in the spirit not of the epic, but of the drama.	<i>Familiar Studies of Men and Books, 6</i>
	A: The world with which he dealt , B: the world he had realised for himself B: and sought to realise for this readers , A: was a world of exclusively human interest .	<i>Familiar Studies of Men and Books, 7</i>
	A: Already in Scott we begin to have a sense of the subtle influences that moderate and qualify B: a man's personality ; B: that personality A: is no longer thrown out in unnatural isolation, but is resumed into its place in the constitution of things .	<i>Familiar Studies of Men and Books, 8</i>
	A: There never was artist much more unconscious B: than Scott ; A: and there have been not many more conscious B: than Hugo .	<i>Familiar Studies of Men and Books, 9</i>
	A: It is purely an effect of mirage ; B: Notre Dame does not, in reality, thus dominate and stand out above the city; C: and anyone who should visit it , in the spirit of the Scott-tourists to Edinburgh or the Trossachs, C: would almost be offended at finding nothing more B: than this old church thrust away into a corner. A: It is purely an effect of mirage , as we say; but it is an effect that permeates and possesses the whole book with astonishing consistency and strength.	<i>Familiar Studies of Men and Books, 13</i>
	A: the deaths of those criminals B: called tyrants and revolutionaries , B: and the deaths of those revolutionaries A: called criminals .	<i>Familiar Studies of Men and Books, 16</i>
	A: This is a long way that we have travelled: B: between such work B: and the work of Fielding A: is there not, indeed, a great gulf in thought and sentiment?	<i>Familiar Studies of Men and Books, 30</i>
	A: Art, thus conceived, realises for men B: a larger portion of life, B: and that portion A: one that it is more difficult for them to realise unaided;	<i>Familiar Studies of Men and Books, 30</i>
"On the Enjoyment of Unpleasant Places" (<i>The Portfolio</i> , 1874)	A: Nor does the scenery any more B: affect the thoughts B: than the thoughts A: affect the scenery .	<i>Essays and Criticisms, 16</i>
	There is no fear for the result, if we can but surrender ourselves sufficiently to the country that surrounds and follows us, A: so that we are ever thinking	<i>Essays and Criticisms, 17</i>

	<p>B: suitable thoughts A: or telling ourselves B: some suitable sort of story as we go.</p>	
	<p>We become thus, in some sense, a centre of beauty; A: we are B: provocative of beauty, A: much as a gentle and sincere character is B: provocative of sincerity and gentleness in others.</p>	<i>Essays and Criticisms,</i> 17
	<p>A: Dick Turpin has been my lay figure for many an English lane. B: And I suppose the Trossachs B: would hardly be the Trossachs for most tourists A: if a man of admirable romantic instinct had not peopled it for them with harmonious figures, and brought them thither with minds rightly prepared for the impression.</p>	<i>Essays and Criticisms,</i> 17
	<p>With all this in mind, I have often been tempted to put forth the paradox that A: any place is good enough B: to live a life in, A: while it is only in a few, and those highly favored, B: that we can pass a few hours agreeably.</p>	<i>Essays and Criticisms,</i> 19
	<p>A: There is a certain tawny nudity of the South, B: bare sunburnt plains, colored like a lion, B: and hills clothed only in blue transparent air; A: but this was of another description – this was the nakedness of the North; the earth seemed to know that it was naked, and was ashamed and cold.</p>	<i>Essays and Criticisms,</i> 21
	<p>A: at the turmoil B: of the present moment A: and the memorials B: of the precarious past.</p>	<i>Essays and Criticisms,</i> 27
<p>“An Autumn Effect” (<i>The Porfolio</i>, 1875)</p>	<p>A: A country rapidly passed through under favourable auspices B: may leave upon us a unity of impression that would only be disturbed and dissipated if we stayed longer. B: Clear vision goes A: with the quick foot. B: Things fall for us into a sort of natural perspective A: when we see them for a moment in going by; B: we generalize boldly and simply, A: and are gone</p>	<i>Essays of Travel and in The Art of Writing,</i> 120
	<p>A: before B: the sun is overcast, A: before B: the rain falls, A: before B: the season can steal like a dial-hand from his figure, A: before B: the lights and shadows, shifting round towards nightfall,</p>	<i>Essays of Travel and in The Art of Writing,</i> 120-1
	<p>A: can show us B: the other side of things, A: and belie B: what they showed us in the morning.</p>	<i>Essays of Travel and in The Art of Writing,</i> 121
	<p>A: We expose B: our mind to the landscape</p>	<i>Essays of Travel and in The Art of Writing,</i>

	A: (as we would expose B: the prepared plate in the camera)	121
	A: for the moment B: only during which the effect endures ; A: and are away B: before the effect can change .	
	A: Hence we shall have in our memories B: a long scroll of continuous wayside pictures , C: all imbued already with the prevailing sentiment of the season , C: the weather, and the landscape , B: and certain to be unified more and more, as time goes on, A: by the unconscious processes of thought .	<i>Essays of Travel and in The Art of Writing</i> , 121
	A: So that we who have only looked at a country over our shoulder , so to speak, as we went by, B: will have a conception of it far more memorable and articulate A: than a man who has lived there all his life from a child upwards, B: and had his impression of to-day modified by that of to-morrow, and belied by that of the day after ,	<i>Essays of Travel and in The Art of Writing</i> , 121
	A: till at length the stable characteristics of the country B: are all blotted out from him B: behind the confusion A: of variable effect .	<i>Essays of Travel and in The Art of Writing</i> , 121
	A: And yet B: a little while , A: yet B: a few days of this fictitious liberty,	<i>Essays of Travel and in The Art of Writing</i> , 122
	A: and they will begin to hear imperious voices B: calling on them to return ; A: and some passion, some duty, some worthy of unworthy expectation , B: will set its hand upon their shoulder and lead them back into the old paths .	<i>Essays of Travel and in The Art of Writing</i> , 122
	A: But a little way off , B: the solid bricks of woodland that lay squarely on slope and hilltop were not green, but russet grey , B: and ever less russet and more grey A: as they drew off into the distance .	<i>Essays of Travel and in The Art of Writing</i> , 123
	A: The whole scene had an indefinable look B: of being painted , B: the colour A: was so abstract and correct, A: and there was something so sketchy and merely impressional B: about these distant single trees on the horizon B: that one was forced to think of it all A: as of a clever French landscape .	<i>Essays of Travel and in The Art of Writing</i> , 124
	A: For it is rather in nature B: that we see resemblance to art , B: than in art A: to nature ;	<i>Essays of Travel and in The Art of Writing</i> , 124
	A: and we say a hundred times , B: "How like a picture!" A: for once that we say , B: "How like the truth!"	<i>Essays of Travel and in The Art of Writing</i> , 124

	<p>A: The forms B: in which we learn to think of landscape A: are forms B: that we have got from painted canvas.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 124</p>
	<p>A: Any man B: can see and understand a picture A: it is reserved for the few B: to separate anything out of the confusion of nature, and see that distinctly and with intelligence.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 124</p>
	<p>A: The sun came out before I had been long on my way; B: and as I had got by that time to the top of the ascent, B: and was now treading a labyrinth of confined by-roads, A: my whole view brightened considerably in colour, A: for it was the distance only B: that was grey and cold, A: and the distance B: I could see no longer. A: Overhead there was a wonderful caroling of larks B: which seemed to follow me as I went. A: Indeed, during all the time I was in that country the larks B: did not desert me.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 124</p>
	<p>A: This, of course, might just as well have been in early spring; but everything else was deeply imbued with the sentiment of the later year. B: There was no stir of insects in the grass. C: The sunshine D: was more golden, D: and gave less heat C: than summer sunshine; B: and the shadows under the hedge were somewhat blue and misty. A: It was only in autumn that you could have seen the mingled green and yellow of the elm foliage, and the fallen leaves that lay about the road, and covered the surface of wayside pools so thickly that the sun was reflected only here and there from little joints and pinholes in that brown coat of proof; or that your ear would have been troubled, as you went forward, by the occasional report of fowling-pieces from all directions and all degrees of distance.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 125</p>
	<p>A: This fellow-voyager proved to be no less a person than the parish constable. B: It had occurred to me that in a district which was so little populous B: and so well wooded, A: a criminal of any intelligence might play hide-and-seek with the authorities for months; and this idea was strengthened by the aspect of the portly constable as he walked by my side with deliberate dignity and turned-out toes.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 125-6</p>
	<p>A: And surely the crime and the law were in admirable keeping; B: rustic constable was well met B: with rustic offender. A: The officer sitting at home over a bit of fire until the criminal came to visit him, and the criminal coming—it was a fair match.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 126</p>

	<p>I went up into the sloping garden behind the inn and smoked a pipe pleasantly enough, to the tune of A: my landlady's lamentations B: over sundry cabbages and cauliflowers C: that had been spoiled by caterpillars. A: she had been so much pleased in the summertime, she said, B: to see the garden C: all hovered over by white butterflies.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 133</p>
	<p>A: I was sorry to leave Peacock Farm—for so the place is called, after the name of its splendid pensioners— B: and go forwards again in the quiet woods. C: It began to grow both damp and dusk under the beeches; D: and as the day declined the colour faded out of the foliage; D: and shadow, without form and void, took the place of all the fine tracery of leaves and delicate gradations of living green that had before accompanied my walk. A: I had been sorry to leave Peacock Farm, B: but I was not sorry to find myself once more in the open road, C: under a pale and somewhat troubled-looking evening sky, and put my best foot foremost for the inn at Wendover.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 139</p>
	<p>A: It was a short oblong in shape, save that the fireplace B: was built across one of the angles so as to cut it partially off, B: and the opposite angle was similarly truncated A: by a corner cupboard.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 140</p>
	<p>A: As I went to and fro among the graves, B: I saw some flowers set reverently C: before a recently erected tomb, A: and drawing near B: was almost startled to find they lay C: on the grave of a man seventy-two years old when he died.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 144-5</p>
	<p>A: We are accustomed to strew flowers only over the young, B: where love has been cut short untimely, and great possibilities C: have been restrained by death. A: We strew them there B: in token that these possibilities, C: in some deeper sense, shall yet be realized, and the touch of our dead loves remain with us and guide us to the end.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 145</p>
	<p>A: And yet there was more significance, B: perhaps, B: and perhaps A: greater consolation, in this little nosegay on the grave of one who had died old.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 145</p>
	<p>A: We are apt to make so much B: of the tragedy of death, A: and think so little B: of the enduring tragedy of some men's lives,</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 145</p>
	<p>A: that we see more to lament for B: in a life cut off in the midst of usefulness and love, A: than B: in one that miserably survives all love and usefulness, and goes about the world the phantom of itself, without hope, or joy, or any consolation.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 145</p>

	<p>A: These flowers seemed not so much the token of love that survived death, B: as of something yet more beautiful— B: of love that had lived a man’s life out to an end with him, A: and been faithful and companionable, and not weary of loving, throughout all these years.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 145</p>
	<p>The fields were busy with people ploughing and sowing; every here and there a jug of ale stood in the angle of the hedge, and A: I could see many a team wait smoking in the furrow B: as ploughman or sower C: stepped aside for a moment to take a draught. D: Over E: all the brown ploughlands, D: and under E: all the leafless hedgerows, there was a stout piece of labour abroad, and, as it were, a spirit of picnic. A: The horses smoked B: and the men labored and shouted C: and drank in the sharp autumn morning; so that one had a strong effect of large, open-air existence.</p>	<p><i>Essays of Travel and in The Art of Writing,</i> 146</p>
<p>“John Knox and his Relations to Women” (<i>Macmillan’s Magazine,</i> 1875; <i>Familiar Studies of Men and Books,</i> 1882)</p>	<p>A: Thus Labitte, in the introduction to a book in which he exposes B: the hypocritical democracy of the Catholics under the League, A: Steps aside to stigmatise B: the hypocritical democracy of the Protestants.</p>	<p><i>Familiar Studies of Men and Books,</i> 285</p>
	<p>He had a grim reliance in himself, or rather in his mission; A: if he were not sure that B: he was a great man, A: he was at least sure that B: he was one set apart to do great things.</p>	<p><i>Familiar Studies of Men and Books,</i> 288</p>
	<p>A: If it was sin B: thus to have sworn even in ignorance A: it were obstinate sin B: to continue to respect them after fuller knowledge.</p>	<p><i>Familiar Studies of Men and Books,</i> 292</p>
	<p>A: And as his voice had B: something of the trumpet’s hardness, A: it had B: something also of the trumpet’s warlike inspiration.</p>	<p><i>Familiar Studies of Men and Books,</i> 294</p>
	<p>A: And just as the accession of Catholic Queen Mary B: had condemned female rule in the eyes of Knox, A: the accession of Protestant Queen Elizabeth B: justified it in the eyes of his colleagues.</p>	<p><i>Familiar Studies of Men and Books,</i> 297</p>
	<p>A: “Thus what had been to the refugees of Geneva B: as the very word of God, A: no sooner were they back in England than, behold! B: it was the work of the devil.”</p>	<p><i>Familiar Studies of Men and Books,</i> 298</p>
	<p>A: Whatever was wanting here in respect B: for women generally, A: there was no want of respect B: for the Queen;</p>	<p><i>Familiar Studies of Men and Books,</i> 301</p>
<p>“Forest Notes” (<i>Cornhill Magazine,</i></p>	<p>A: Here and there B: a few grey rocks</p>	<p><i>Essays and Criticisms,</i> 87</p>

1876)	<p>C: creep out of the forest as if to sun themselves.</p> <p>A: Here and there</p> <p>B: a few apple-trees</p> <p>C: stand together on a knoll.</p>	
	<p>A: If the chateau</p> <p>B: was my lord's</p> <p>A: the forest</p> <p>B: was my lord the king's;</p>	<i>Essays and Criticisms,</i> 90
	<p>A: with every here and there</p> <p>B: a dark passage of shadow,</p> <p>A: and every here and there</p> <p>B: a spacious outlook over moonlit woods.</p>	<i>Essays and Criticisms,</i> 98-9
	<p>A: And meantime the cannon</p> <p>B: grumble out responses</p> <p>B: to the grumbling</p> <p>A: thunder.</p>	<i>Essays and Criticisms,</i> 117
	<p>A: Still</p> <p>B: the forest is always,</p> <p>A: but the stillness</p> <p>B: is not always unbroken.</p>	<i>Essays and Criticisms,</i> 121
<p>"Walking Tours" (<i>Cornhill Magazine,</i> 1876; <i>Virginibus</i> <i>Puerisque,</i> 1881)</p>	<p>It is this that so few can understand; they will either be always lounging or always at five miles an hour; they do not play off the one against the other,</p> <p>A: prepare all day</p> <p>B: for the evening,</p> <p>B: and all evening</p> <p>A: for the next day.</p>	<i>Virginibus Puerisque,</i> 233
	<p>A: "Though ye take from a covetous man</p> <p>B: all his treasure," says Milton,</p> <p>B: "he has one jewel left;</p> <p>A: ye cannot deprive him of his covetousness."</p> <p>A: And so I would say of a modern man of business,</p> <p>B: you may do what you will for him, put him in Eden,</p> <p>B: give him the elixir of life—</p> <p>A: he has still a flaw at heart, he still has his business habits.</p> <p>A: Now, there is no time when business habits are more mitigated</p> <p>B: than on a walking tour.</p> <p>B: And so during these halts, as I say,</p> <p>A: you will feel almost free.</p>	<i>Virginibus Puerisque,</i> 242
<p>"The Truth of Intercourse" (<i>Cornhill Magazine,</i> 1879; <i>Virginibus</i> <i>Puerisque,</i> 1881)</p>	<p>Among sayings that have a currency in spite of being wholly false upon the face of them for the sake of a half-truth upon another subject which is accidently combined with the error, one of the grossest and broadest conveys the monstrous proposition that</p> <p>A: it is easy</p> <p>B: to tell the truth</p> <p>A: and hard</p> <p>B: to tell a lie.</p> <p>I wish heartily it were. But the truth is one; it has first to be discovered, then justly and exactly uttered. Even with instruments specially contrived for such a purpose—with a foot rule, a level, or theodolite—</p> <p>A: it is not easy</p> <p>B: to be exact;</p>	<i>Virginibus Puerisque,</i> 61

	A: it is easier , alas! B: to be inexact .	
	But it is easier to draw the outline of a mountain than the changing appearance of a face; and truth in human relations is of this more intangible and dubious order: A: hard B: to seize , A: harder B: to communicate .	<i>Virginibus Puerisque</i> , 62
	Veracity to facts in a loose, colloquial sense— A: not to say that I have been in Malabar B: when as a matter of fact I was never out of England, A: not to say that I have read Cervantes in the original B: when as a matter of fact I know not one syllable of Spanish	<i>Virginibus Puerisque</i> , 62
	A: The habitual liar may be B: a very honest fellow , and live truly with his wife and friends; A: while another man who never told a formal falsehood in his life B: may yet be himself one lie —heart and face, from top to bottom.	<i>Virginibus Puerisque</i> , 62
	A: The difficulty of literature is not to write , B: but to write what you mean ; A: not to affect your reader , B: but to affect him precisely as you wish .	<i>Virginibus Puerisque</i> , 63
	A: Pitiful is the case of the blind , B: who cannot read the face ; A: pitiful that of the deaf , B: who cannot follow the changes of the voice .	<i>Virginibus Puerisque</i> , 68
	A: But these will be uphill intimacies , B: without charm or freedom , to the end; B: and freedom A: is the chief ingredient of confidence .	<i>Virginibus Puerisque</i> , 69
	A: The body is a house of many windows : B: there we all sit, showing ourselves C: and crying on the passersby to come and love us . A: But this fellow has filled his windows with opaque glass, elegantly coloured. B: His house may be admired for its design, the crowd may pause before the stained windows, C: but meanwhile the poor proprietor must lie languishing within, uncomforted, unchangeably alone .	<i>Virginibus Puerisque</i> , 70
	A: Truth of intercourse is something more difficult B: than to refrain from open lies . B: It is possible to avoid falsehood A: and yet not tell the truth .	<i>Virginibus Puerisque</i> , 70
	A: It is not enough to answer formal questions . B: To reach the truth by yea and nay communications C: implies a questioner with a share of inspiration , C: such as is often found in mutual love . B: Yea and nay mean nothing; A: the meaning must have been related in the question .	<i>Virginibus Puerisque</i> , 70-1
	A: And yet while the curt, pithy speaker B: misses the point entirely , A: a wordy, prolegomenous babbler B: will often add three new offences in the process of excusing	<i>Virginibus Puerisque</i> , 71

	one.	
	A: And, again, a lie may be told B: by a truth , B: or a truth conveyed A: through a lie .	<i>Virginibus Puerisque</i> , 72
	But the morality of the thing, you will be glad to hear, is excellent; for A: it is only by trying to understand B: others B: that we can get our own hearts A: understood ;	<i>Virginibus Puerisque</i> , 77
“Charles of Orleans” (<i>Cornhill Magazine</i> , 1876; <i>Familiar Studies</i> <i>of Men and Books</i> , 1882)	A: It is not likely B: that posterity will fall in love with us , A: but not impossible , B: that it may respect or sympathise ;	<i>Familiar Studies of</i> <i>Men and Books</i> , 204
	A: But we have portraits of all sorts of men , B: from august Caesar to the king’s dwarf ; A: and all sorts of portraits , B: from a Titian treasured in the Louvre to a profile over the grocer’s chimney-shelf .	<i>Familiar Studies of</i> <i>Men and Books</i> , 205
	A: And so in a less degree, but not less truly, than the spirit of Montaigne B: lives on in the delightful Essays , A: that of Charles of Orleans B: survives in a few old songs and old account-books ;	<i>Familiar Studies of</i> <i>Men and Books</i> , 205
	A: The father , beautiful, eloquent, and accomplished, B: exercised a strange fascination over his contemporaries; C: and among those who dip nowadays into the annals of the time there are not many C: —and these few are little to be envied— B: who can resist the fascination A: of the mother .	<i>Familiar Studies of</i> <i>Men and Books</i> , 205-6
	A: Indeed, if it is difficult to realise B: the part played by pictures , A: it is perhaps even more difficult to realise B: that played by verses in the polite and active history of the age.	<i>Familiar Studies of</i> <i>Men and Books</i> , 208
	A: But when all is said, he was a prisoner B: for five-and-twenty years . B: For five-and-twenty years A: he could not go where he would, or do what he liked, or speak with any but his jailers .	<i>Familiar Studies of</i> <i>Men and Books</i> , 220
	A: As English folk B: looked for Arthur ; A: As Danes B: awaited the coming of Ogier ; A: as Somersetshire peasants or sergeants of the Old Guard B: expected the return of Monmouth or Napoleon ; A: the countrymen of Charles of Orleans B: looked over the straits toward his English prison with desire and confidence .	<i>Familiar Studies of</i> <i>Men and Books</i> , 228-9
	A: People forgot that his brother still lay by the heels	<i>Familiar Studies of</i>

	<p>B: for an unpatriotic treaty C: with England, A: because Charles himself had been taken prisoner B: patriotically fighting C: against it.</p>	<i>Men and Books, 229</i>
	<p>A: The king showed himself humiliatingly indifferent B: to his counsels, A: and humiliatingly generous B: toward his necessities.</p>	<i>Familiar Studies of Men and Books, 232</i>
	<p>A: What we now call the history of the period passed, I imagine, B: over the heads of these good people A: much as it passes B: over our own.</p>	<i>Familiar Studies of Men and Books, 234</i>
	<p>A: If Frédet was too long away from Court, B: a rondel went to upbraid him; B: and it was in a rondel A: that Frédet would excuse himself.</p>	<i>Familiar Studies of Men and Books, 236</i>
	<p>A: If they would but leave him alone with his own thoughts and happy recollections, he declared it was beyond the power of melancholy to affect him. B: But now, when his animal strength has so much declined C: that he sings the discomforts of winter C: instead of the inspirations of spring, B: and he has no longer any appetite for life, A: he confesses he is wretched when alone, and, to keep his mind from grievous thoughts, he must have many people around him, laughing, talking, and singing.</p>	<i>Familiar Studies of Men and Books, 240</i>
	<p>A: The semi-royalty of the princes of the blood was already a thing of the past; B: and when Charles VII. was gathered to his fathers, B: a new king reigned in France, A: who seemed every way the opposite of royal.</p>	<i>Familiar Studies of Men and Books, 241</i>
	<p>A: Louis XI had aims that were incomprehensible, and virtues that were inconceivable B: to his contemporaries. B: But his contemporaries A: were able enough to appreciate his sordid exterior, and his cruel and treacherous spirit.</p>	<i>Familiar Studies of Men and Books, 241</i>
	<p>A: It is not even so striking in his public life, B: where he failed, A: as in his poems, B: where he notably succeeded.</p>	<i>Familiar Studies of Men and Books, 244</i>
	<p>But with Charles literature was an object rather than a mean; he was one who loved bandying words for its own sake; A: the rigidity of intricate metrical forms stood him B: in lieu of precise thought; B: instead of communicating truth, A: he observed the laws of the game; A: and when he had no one to challenge B: at chess or rackets, B: he made verses A: in a wager against himself. A: For the very idleness of the man's mind, and not from intensity</p>	<i>Familiar Studies of Men and Books, 245</i>

	<p>of feeling, B: it happens that all his poems are more or less autobiographical. B: But they form an autobiography A: singularly bald and uneventful.</p>	
	<p>A: He is very much more of a duke in his verses B: than in his absurd and inconsequential career as a statesman; A: and how he shows himself a duke B: is precisely by the absence of all pretension, turgidity, or emphasis.</p>	<i>Familiar Studies of Men and Books, 247</i>
	<p>But De Banville's poems are full of form and colour; they smack recily or modern life, and own small kindred with the verse of other days, A: when it seems as if men walked by twilight, seeing little, and that with distracted eyes, and instead of blood, some thin and spectral fluid circulated in their veins. B: They might gird themselves for battle, make love, eat and drink, and acquit themselves manfully C: in all the external parts of life; C: but of the life that is within, B: and those processes by which we render ourselves an intelligent account of what we feel and do, and so represent experience that we for the first time make it ours, they had only a loose and troubled possession. A: They beheld or took part in great events, but there was no answerable commotion in their reflective being; and they passed throughout turbulent epochs in a sort of ghostly quiet and abstraction.</p>	<i>Familiar Studies of Men and Books, 248-9</i>
	<p>A: Perhaps, after too much of our florid literature, B: we find an adventitious charm in what is so different; A: and while the big drums are beaten every day by perspiring editors over the loss of a cock-boat or the rejection of a clause, and nothing is heard that is not proclaimed with sound of trumpet, B: it is not wonderful if we retire with pleasure into old books, and listen to authors who speak small and clear, as if in a private conversation.</p>	<i>Familiar Studies of Men and Books, 249</i>
	<p>Truly this is so with Charles of Orleans. We are pleased to find a small man without buskin, A: and obvious sentiments B: stated without affectation. A: If the sentiments are obvious, B: there is all the more chance we may have experienced the like.</p>	<i>Familiar Studies of Men and Books, 249</i>
"An Apology For Idlers" (<i>Cornhill Magazine</i> , 1877; <i>Virginibus Puerisque</i> , 1881)	<p>A: You could not be B: put in prison C: for speaking against industry, A: but you can be B: sent to Coventry C: for speaking like a fool.</p>	<i>Virginibus Puerisque</i> , 105
	<p>A: Perpetual devotion B: to what a man calls his business, A: is only to be sustained by perpetual neglect B: of many other things.</p>	<i>Virginibus Puerisque</i> , 115
	<p>A: It is better to be beggared out of hand B: by a scapegrace nephew,</p>	<i>Virginibus Puerisque</i> , 119

	A: than daily hag-ridden B: by a peevish uncle .	
“Francois Villon, student, poet, housebreaker” (<i>Cornhill Magazine</i> , 1877; <i>Familiar Studies of Men and Books</i> , 1882)	A: But only those who despise B: the pleasures A: can afford to despise B: the opinion of the world.	<i>Virginibus Puerisque</i> , 174
“Crabbed Age and Youth” (<i>Cornhill Magazine</i> , 1878; <i>Virginibus Puerisque</i> , 1881)	There is a strong feeling in favour of cowardly and prudential proverbs. A: The sentiments of a man while he is full of ardour and hope B: are to be received, it is supposed, with some qualification . A: But when the same person has ignominiously failed and begins to eat up his words , B: he should be listened to like an oracle .	<i>Virginibus Puerisque</i> , 78
	A: It is not possible B: to keep the mind in a state of accurate balance and blank ; A: and even if you could do so , B: instead of coming ultimately to the right conclusion, you would be very apt to remain in a state of balance and blank to perpetuity.	<i>Virginibus Puerisque</i> , 84
	A: In the course of time, we grow to love things B: we hated B: and hate things A: we loved .	<i>Virginibus Puerisque</i> , 87-8
	A: It is decidedly harder B: to climb trees , A: and not nearly so hard B: to sit still .	<i>Virginibus Puerisque</i> , 88
	A: All our attributes B: are modified or changed ; A: and it will be a poor account of us if our views B: do not modify and change in a proportion.	<i>Virginibus Puerisque</i> , 88
	A: If a man lives to any considerable age, it cannot be denied that he laments B: his imprudences , A: but I notice he often laments B: his youth a deal more bitterly and with a genuine intonation.	<i>Virginibus Puerisque</i> , 89
	A: It is customary to say that age should be considered, B: because it comes last . A: It seems just as much to the point, that youth B: comes first .	<i>Virginibus Puerisque</i> , 89-90
	A: Let them agree B: to differ ; A: for who knows but what agreeing B: to differ A: may not be a form of agreement B: rather than a form of difference ?	<i>Virginibus Puerisque</i> , 101
“Aes Triplex” (<i>Cornhill Magazine</i> , 1878; <i>Virginibus Puerisque</i> , 1881)	A: All this, and much more of the same sort, accompanied by the eloquence of poets , B: has gone a great way to put humanity in error ; B: nay, in many philosophies the error A: has been embodied and laid down with every circumstance of logic ;	<i>Virginibus Puerisque</i> , 147

	<p>A: As a matter of fact, although few things are spoken of B: with more fearful whisperings than this prospect of death, A: few B: have less influence on conduct under healthy circumstances.</p>	<p><i>Virginibus Puerisque,</i> 147</p>
	<p>A: This world itself, B: traveling blindly and swiftly C: in overcrowded space, A: among a million other worlds B: travelling blindly and swiftly C: in contrary directions,</p>	<p><i>Virginibus Puerisque,</i> 149</p>
	<p>A: If we clung as devotedly as some philosophers pretend we do to the abstract idea of life, or were half as frightened as they make out we are, for the subversive accident that ends it all, B: the trumpets might sound by the hour and no one would follow them into battle— C: the bluepeter might fly at the truck, but who would climb into a sea-going ship? A: Think (if these philosophers were right) B: with what a preparation of spirit we should affront the daily peril of the dinner-table: a deadlier spot than any battlefield in history, where the far greater proportion of our ancestors have miserably left their bones! C: What woman would ever be lured into marriage, so much more dangerous than the wildest sea?</p>	<p><i>Virginibus Puerisque,</i> 149-50</p>
	<p>A: Perhaps the reader remembers one of the humorous devices of the deified Caligula: B: how he encouraged a vast concourse of holiday-makers C: on to his bridge over Baiae bay; D: and when they were in the height of their enjoyment, turned loose the Praetorian guards among the company, and had them tossed into the sea. A: This is no bad miniature of the dealings of nature with the transitory race of man. B: Only, what a chequered picnic we have of it, even while it lasts! C: and into what great waters, not to be crossed by any swimmer, D: God's pale Praetorian throws us over in the end!</p>	<p><i>Virginibus Puerisque,</i> 151-2</p>
	<p>A: We live the time that a match flickers; we pop the cork of a ginger-beer bottle, B: and the earthquake swallows us on the instant. C: Is it not D: odd, C: is it not D: incongruous, C: is it not, D: in the highest sense of human speech, incredible A: that we should think so highly of the ginger-beer, B: and regard so little the devouring earthquake?</p>	<p><i>Virginibus Puerisque,</i> 152</p>
	<p>A: We confound ourselves with metaphysical phrases, which we import into daily talk with noble inappropriateness. B: We have no idea of what death is, C: apart from its circumstances and some of its consequences to others; C: and although we have some experience of living,</p>	<p><i>Virginibus Puerisque,</i> 153</p>

	<p>B: there is not a man on earth who has flown so high into abstraction as to have any practical guess at the meaning of the word life.</p> <p>A: All literature, from Job and Omar Khayyam to Thomas Carlyle or Walt Whitman, is but an attempt to look upon the human state with such largeness of view as shall enable us to rise from the consideration of living to the Definition of Life.</p>	
	<p>A: the man who has least fear</p> <p>B: for his own carcass,</p> <p>A: has most time</p> <p>B: to consider others.</p>	<i>Virginibus Puerisque</i> , 158
	<p>A: That eminent chemist who took his walks abroad in tin shoes, and subsisted wholly upon tepid milk, had all his work cut out for him in considerate dealings with his own digestion.</p> <p>B: So soon as prudence has begun to grow up in the brain, like a dismal fungus,</p> <p>C: it finds its first expression in a paralysis of generous acts.</p> <p>C: The victim begins to shrink spiritually;</p> <p>B: he develops a fancy for parlours with a regulated temperature,</p> <p>A: and takes his morality on the principle of tin shoes and tepid milk.</p> <p>B: The care of one important body or soul becomes so engrossing, that all the noises of the outer world begin to come thin and faint into the parlour with the regulated temperature;</p> <p>A: and the tin shoes go equably forward over blood and rain.</p>	<i>Virginibus Puerisque</i> , 158-9
	<p>A: It is better to lose health like a spendthrift</p> <p>B: than to waste it like a miser.</p> <p>A: It is better to live and be done with it,</p> <p>B: than to die daily in the sickroom.</p>	<i>Virginibus Puerisque</i> , 161
"El Dorado" (<i>London</i> , 1878; <i>Virginibus Puerisque</i> , 1881)	<p>A: It seems as if a great deal were attainable</p> <p>B: in a world where there are so many marriages and decisive battles,</p> <p>B: and where we all, at certain hours of the day, and with great gusto and dispatch, stow a portion of victuals finally and irretrievably into the bag which contains us.</p> <p>A: And it would seem also, on a hasty view, that the attainment of as much as possible was the one goal of man's contentious life.</p>	<i>Virginibus Puerisque</i> , 164
	<p>A: Suppose he</p> <p>B: could take one meal so compact and comprehensive that he should never hunger any more;</p> <p>A: suppose him,</p> <p>B: at a glance, to take in all the features of the world and allay the desire for knowledge;</p> <p>A: suppose him</p> <p>B: to do the like in any province of experience—would not that man be in a poor way for amusement ever after?</p>	<i>Virginibus Puerisque</i> , 166
"The English Admirals" (<i>Cornhill Magazine</i> , 1878; <i>Virginibus Puerisque</i> , 1881)	<p>A: That was a great thing for us;</p> <p>B: but surely it cannot, by any possible twisting of human speech,</p> <p>B: be construed</p> <p>A: into anything great for the marines.</p>	<i>Virginibus Puerisque</i> , 190
	<p>A: You may suppose, if you like,</p> <p>B: that they died hoping their behavior would not be forgotten;</p> <p>A: or you may suppose</p>	<i>Virginibus Puerisque</i> , 190

	B: they thought nothing on the subject , which is much more likely.	
“Child’s Play” (<i>Cornhill Magazine</i> , 1878; <i>Virginibus Puerisque</i> , 1881)	A: What we lose B: in generous impulse , A: we more than gain B: in the habit of generously watching others ; A: and the capacity B: to enjoy Shakespeare A: may balance a lost aptitude B: for playing at soldiers .	<i>Virginibus Puerisque</i> , 211
	A: We need pickles nowadays B: to make Wednesday’s cold mutton please our Friday appetite; B: and I can remember the time when to call it red venison , and tell myself a hunter’s story, A: would have made it more palatable than the best of sauces .	<i>Virginibus Puerisque</i> , 212
	A: To the grown person , cold mutton is cold mutton all the world over; B: not all the mythology ever invented by man will make it better or worse for him; C: the broad fact, the clamant reality, of mutton carries away before it such seductive figments . A: But for the child B: it is still possible to weave an enchantment over eatables; C: and if he has but read of a dish in a storybook, it will be heavenly manna to him for a week.	<i>Virginibus Puerisque</i> , 212
	A: Substitutes are not acceptable to the mature mind, which desires the thing itself; and even to rehearse a triumphant dialogue with one’s enemy, B: although it is perhaps the most satisfactory piece of play still left within our reach, B: is not entirely satisfying , A: and is even apt to lead to a visit and an interview which may be the reverse of triumphant after all.	<i>Virginibus Puerisque</i> , 223
“The Gospel According to Walt Whitman” (<i>New Quarterly Magazine</i> , 1878; <i>Familiar Studies of Men and Books</i> , 1882)	A: If one man B: can grow absorbed C: in delving his garden , A: others B: may grow absorbed and happy C: over something else .	<i>Familiar Studies of Men and Books</i> , 90
	Nor is this exhaustive; for in his character of idealist A: all impressions, all thoughts, trees and people, love and faith, astronomy, history, and religion, enter upon equal terms into his notion of the universe . B: He is not against religion ; B: not, indeed, against any religion . A: He wishes to drag with a larger net, to make a more comprehensive synthesis, than any or than all of them put together .	<i>Familiar Studies of Men and Books</i> , 93
	A: In feeling after the central type of man , B: he must embrace all eccentricities ; C: his cosmology must subsume all cosmologies , and the feelings that gave birth to them; C: his statement of facts must include all religion and all irreligion ,	<i>Familiar Studies of Men and Books</i> , 93

	<p>Christ and Boodha, God and the devil.</p> <p>B: The world as it is, and the whole world as it is, physical, and spiritual, and historical, with its good and bad, with its manifold inconsistencies, is what he wishes to set forth,</p> <p>A: in strong, picturesque, and popular lineaments, for the understanding of the average man.</p>	
	<p>A: One of his favourite endeavours is to get the whole matter into a nutshell;</p> <p>B: to knock the four corners of the universe, one after another,</p> <p>C: about his reader's ears;</p> <p>C: to hurry him,</p> <p>B: in breathless phrases, hither and thither, back and forward, in time and space;</p> <p>A: to focus all this about his own momentary personality;</p>	<p><i>Familiar Studies of Men and Books, 93-4</i></p>
	<p>A: and then, drawing the ground from under his feet, as if by some cataclysm of nature,</p> <p>B: to plunge him into the unfathomable abyss sown with enormous suns and systems, and among the inconceivable numbers and magnitudes and velocities of the heavenly bodies.</p> <p>C: So that he concludes by striking into us some sense of that disproportion of things which Shelley has illuminated by the ironical flash of these eight words: The desire of the moth for the star.</p> <p>D: The same truth,</p> <p>D: but to what a different purpose!</p> <p>C: Whitman's moth is mightily at his ease about all the planets in heaven, and cannot think too highly of our sublunary tapers.</p> <p>B: The universe is so large that imagination flags in the effort to conceive it;</p> <p>A: but here, in the meantime, is the world under our feet, a very warm and habitable corner.</p>	<p><i>Familiar Studies of Men and Books, 94</i></p>
	<p>A: For he believes in God,</p> <p>B: and that with a sort of blasphemous security.</p> <p>C: "No array of terms," quoth he,</p> <p>C: "no array of terms</p> <p>B: can say how much at peace</p> <p>A: I am about God and about death."</p>	<p><i>Familiar Studies of Men and Books, 95</i></p>
	<p>A: Love is so startlingly real</p> <p>B: that it takes rank upon an equal footing of reality with the consciousness of personal existence.</p> <p>A: We are heartily persuaded of the identity of those we love</p> <p>B: as of our own identity.</p>	<p><i>Familiar Studies of Men and Books, 96</i></p>
	<p>A: To some extent this is taking away with the left hand</p> <p>B: what has been so generously given with the right.</p> <p>A: Morality has been ceremoniously extruded from the door</p> <p>B: only to be brought in again by the window.</p> <p>A: We are told, on one page, to do as we please;</p> <p>B: and on the next we are sharply upbraided for not having done as the author pleases.</p> <p>A: We are first assured that we are the finest fellows in the world in our own right;</p> <p>B: and then it appears that we are only fine fellows in so far as we practice a most quixotic code of morals.</p> <p>A: The disciple who saw himself in clear ether a moment before</p>	<p><i>Familiar Studies of Men and Books, 96-7</i></p>

	B: is plunged down again among the fogs and complications of duty.	
	A: He is not, the reader will remember, to tell us how good we ought to be, B: but to remind us how good we are. A: He is to encourage us to be free and kind, B: by proving that we are free and kind already.	<i>Familiar Studies of Men and Books, 97</i>
	A: He braces us, on the one hand, B: with examples of heroic duty and helpfulness; A: on the other, he touches us B: with pitiful instances of people needing help.	<i>Familiar Studies of Men and Books, 100</i>
	A: It would be useless B: to follow his detractors and give instances C: of how bad he can be at his worst; A: and perhaps it would be not much wiser B: to give extracted specimens C: of how happily he can write when he is at his best.	<i>Familiar Studies of Men and Books, 105</i>
<i>Edinburgh: Picturesque Notes (1878)</i>	A: The ancient and famous metropolis of the North sits overlooking a windy estuary B: from the slope and summit of three hills. C: No situation could be more commanding for the head city of a kingdom; C: none better chosen for noble prospects. B: From her tall precipice and terraced gardens A: she looks far and wide on the sea and broad champains.	<i>Edinburgh: Picturesque Notes, 3</i>
	And yet the place establishes an interest in people's hearts; A: go where they will, B: they find no city of the same distinction; A: go where they will, B: they take a pride in their old home.	<i>Edinburgh: Picturesque Notes, 4</i>
	There are armed men and cannon in the citadel overhead; A: you may see the troops marshalled on the high parade; B: and at night after the early winter evenfall, B: and in the morning before the laggard winter dawn, A: the wind carries abroad over Edinburgh the sound of drums and bugles.	<i>Edinburgh: Picturesque Notes, 6</i>
	A: Meanwhile every hour B: the bell of the University rings out over the hum of the streets, A: and every hour B: a double tide of students, coming and going, fills the deep archways.	<i>Edinburgh: Picturesque Notes, 6</i>
	And the late night folk will tell themselves that all this singing denotes the conclusion of two yearly ecclesiastical parliaments—the parliaments of Churches which A: are brothers B: in many admirable virtues, A: but not specially like brothers B: in this particular of a tolerant and peaceful life.	<i>Edinburgh: Picturesque Notes, 7</i>
	This was the site of the Tolbooth, the Heart of Midlothian, A: a place of old B: in story A: and name-father B: to a noble book.	<i>Edinburgh: Picturesque Notes, 21</i>

	<p>Now, you come upon a strong door with a wicket: on the other side are the cells of the police office and the trap-stair that gives admittance to the dock in the Justiciary Court.</p> <p>A: Many a foot that has gone up there</p> <p>B: lightly enough,</p> <p>B: has been dead-heavy</p> <p>A: in the descent.</p>	<p><i>Edinburgh: Picturesque Notes, 26</i></p>
	<p>Indeed, there are not many uproars in this world more dismal than that of the Sabbath bells in Edinburgh: a harsh ecclesiastical tocsin; the outcry of incongruous orthodoxies, calling on every separate conventicler to put up a protest, each in his own synagogue, against "right-hand extremes and left-hand defections."</p> <p>A: And surely there are few worse</p> <p>B: extremes</p> <p>C: than this extremity of zeal;</p> <p>A: and few more</p> <p>B: deplorable defections</p> <p>C: that this disloyalty to Christian love.</p>	<p><i>Edinburgh: Picturesque Notes, 35</i></p>
	<p>But Sir George had other affairs on hand;</p> <p>A: and the author of an essay on toleration</p> <p>B: continues to sleep peacefully among the many</p> <p>A: whom he so intolerantly</p> <p>B: helped to slay.</p>	<p><i>Edinburgh: Picturesque Notes, 41</i></p>
	<p>A: For the country people</p> <p>B: to see Edinburgh on her hilltops,</p> <p>C: is one thing;</p> <p>C: it is another</p> <p>B: for the citizen, from the thick of his affairs,</p> <p>A: to overlook the country.</p>	<p><i>Edinburgh: Picturesque Notes, 47</i></p>
	<p>Of all places for a view, this Carlton Hill is perhaps the best;</p> <p>A: since you can see</p> <p>B: the Castle,</p> <p>A: which you lose</p> <p>B: from the Castle</p> <p>B: and Arthur's Seat,</p> <p>A: which you cannot see</p> <p>B: from Arthur's Seat.</p> <p>It is the place to stroll on one of those days of sunshine and east wind which are so common in our more that temperate summer.</p>	<p><i>Edinburgh: Picturesque Notes, 57</i></p>
<p>"Some Aspects of Robert Burns" (<i>Cornhill Magazine</i>, 1879; <i>Familiar Studies of Men and Books</i>, 1882)</p>	<p>A: To write with authority about another man,</p> <p>B: we must have fellow-feeling</p> <p>B: and some common ground of experience</p> <p>A: with our subject.</p> <p>A: We may praise or blame</p> <p>B: according as we find him related to us by the best or worst in ourselves;</p> <p>B: but it is only in virtue of some relationship</p> <p>A: that we can be his judges, even to condemn.</p> <p>A: Feelings which we share and understand</p> <p>B: enter for us into the tissue of the man's character;</p> <p>A: those to which we are strangers in our own experience</p> <p>B: we are inclined to regard as blots, exceptions, inconsistencies, and excursions of the diabolic;</p>	<p><i>Familiar Studies of Men and Books, 33</i></p>

	<p>A: we conceive them with repugnance, B: explain them with difficulty, B: and raise our hands to heaven in wonder A: when we find them in conjunction with talents that we respect or virtues that we admire.</p>	
	<p>But, however they began, these flames of his were fanned into a passion ere the end; A: and he stands unsurpassed B: in his power of self-deception, A: and positively without a competitor B: in the art, to use his own words, of “battering himself into a warm affection,”—a debilitating and futile exercise.</p>	<p><i>Familiar Studies of Men and Books, 41</i></p>
	<p>It is the punishment of Don Juanism to create continually false positions— A: relations in life B: which are wrong in themselves, B: and which it is equally wrong A: to break or to perpetuate.</p>	<p><i>Familiar Studies of Men and Books, 48</i></p>
	<p>A: Jean was not less compliant; B: a second time the poor girl submitted to the fascination of the man whom she did not love, C: and whom she had so cruelly insulted little more than a year ago; A: and, though Burns took advantage of her weakness, B: it was in the ugliest and most cynical spirit, C: and with a heart absolutely indifferent.</p>	<p><i>Familiar Studies of Men and Books, 55</i></p>
	<p>It was begun in simple sport; they are already at their fifth or sixth exchange, when Clarinda writes: “It is really curious so much fun passing between two persons who saw each other only once;” but it is hardly safe for a man and woman in the flower of their years to write almost daily, A: and sometimes B: in terms too ambiguous, A: sometimes B: in terms too plain, A: and generally B: in terms too warm, for mere acquaintance.</p>	<p><i>Familiar Studies of Men and Books, 57</i></p>
	<p>A: Burns himself was transported B: while in her neighbourhood, A: but his transports B: somewhat rapidly declined during an absence. A: I am tempted to imagine that, womanlike, he took on the colour of his mistress’s feeling; B: that he could not but heat himself at the fire of her unaffected passion; A: but that, like one who should leave the hearth upon a winter’s night, B: his temperature soon fell when he was out of sight, A: and in a word, though he could share B: the symptoms A: that he had never shared B: the disease.</p>	<p><i>Familiar Studies of Men and Books, 59</i></p>

	<p>A: If he had been strong enough B: to refrain A: or bad enough B: to persevere in evil; A: if he had only not been Don Juan B: at all, A: or been Don Juan B: altogether,</p>	<i>Familiar Studies of Men and Books, 62</i>
	<p>A: This was not the wife B: who (in his own words) could “enter into his favourite studies or relish his favorite authors;” A: this was not even a wife, after the affair of the marriage lines, B: in whom a husband could joy to place his trust.</p>	<i>Familiar Studies of Men and Books, 62-3</i>
	<p>A: She could now B: be faithful, A: she could now B: be forgiving, A: she could now B: be generous</p>	<i>Familiar Studies of Men and Books, 63</i>
	<p>A: He had lost B: his habits of industry, A: and formed B: the habit of pleasure.</p>	<i>Familiar Studies of Men and Books, 63</i>
	<p>A: The man who had written a volume of masterpieces B: in six months, B: during the remainder of his life A: rarely found courage for any more sustained effort than a song.</p>	<i>Familiar Studies of Men and Books, 64</i>
	<p>A: The young ploughman B: who had desired so earnestly to rise, A: now reached out his sympathies to a whole nation B: animated with the same desire.</p>	<i>Familiar Studies of Men and Books, 65-6</i>
	<p>A: In the same spirit he became more scrupulous as an artist; B: he was doing so little, B: he would fain do that little well; A: and about two months before his death, he asked Thomsen to send back all his manuscripts for revisal, saying that he would rather write five songs to his taste than twice that number otherwise. A: The battle of his life was lost; B: in forlorn efforts to do well, B: in desperate submissions to evil, A: the last years flew by.</p>	<i>Familiar Studies of Men and Books, 69</i>
	<p>A: It is the fashion to say he died B: of drink; B: many a man has drunk more A: and yet lived with reputation, and reached a good age.</p>	<i>Familiar Studies of Men and Books, 69</i>
	<p>A: He had chosen to be Don Juan, he had grasped B: at temporary pleasures, B: and substantial happiness and solid industry A: had passed him by.</p>	<i>Familiar Studies of Men and Books, 70</i>
	<p>A: Hence that energy of epithet, so concise and telling, B: that a foreigner is tempted to explain it by some special richness or aptitude in the dialect he wrote.</p>	<i>Familiar Studies of Men and Books, 73</i>

	<p>A: Hence that Homeric justice and completeness of description B: which gives us the very physiognomy of nature, in body and detail, as nature is.</p> <p>A: Hence, too, the unbroken literary quality of his best pieces, B: which keeps him from any slip into the weariful trade of word-painting, and presents everything, as everything should be presented by the art of words.</p>	
	<p>A: keeps him from any slip into the weariful trade of word-painting, B: and presents C: everything, C: as everything B: should be presented A: by the art of words, in a clear, continuous medium of thought.</p>	<i>Familiar Studies of Men and Books, 73</i>
	<p>A: As those who speak French imperfectly B: are glad to dwell on any topic C: they may have talked upon C: or heard others talk upon before, B: because they know appropriate words A: for it in French, A: so the dabbler in verse B: rejoices to behold a waterfall, B: because he has learned the sentiment and knows appropriate words A: for it in poetry.</p>	<i>Familiar Studies of Men and Books, 74</i>
<p>“Henry David Thoreau: His Character and Opinions” (<i>Cornhill Magazine</i>, 1880; <i>Familiar Studies of Men and Books</i>, 1882)</p>	<p>“Money might be of great service to me,” writes Thoreau; “but the difficulty now is that A: I do not improve B: my opportunities, B: and therefore I am not prepared to have my opportunities A: increased.”</p>	<i>Familiar Studies of Men and Books, 120</i>
	<p>Trite, flat, and obvious as this conclusion may appear, we have only to look round us in society to see how scantily it has been recognized; A: and perhaps even ourselves, after a little reflection, may decide to spend a trifle less B: for money, A: and indulge ourselves a trifle more B: in the article of freedom.</p>	<i>Familiar Studies of Men and Books, 123</i>
	<p>Nothing is given for nothing in this world; A: there can be no true love, even on your own side, B: without devotion; B: devotion A: is the exercise of love, by which it grows;</p>	<i>Familiar Studies of Men and Books, 139</i>
	<p>He was put in prison; but that was a part of his design. A: “Under a government which imprisons B: any unjustly, B: the true place for a just man A: is also in prison...”</p>	<i>Familiar Studies of Men and Books, 146</i>
<p>“Samuel Pepys” (<i>Cornhill Magazine</i>, 1881; <i>Familiar Studies of Men and Books</i>, 1882)</p>	<p>A: Whether we read the picture B: by the Diary B: or the Diary A: by the picture,</p>	<i>Familiar Studies of Men and Books, 263</i>

	<p>A: Dearly as he loved eating, he “knew not how to eat alone;” B: pleasure for him B: must heighten pleasure; A: and the eye and ear must be flatter like the palate ere he avow himself content.</p>	<i>Familiar Studies of Men and Books</i> , 267
“Some Portraits By Raeburn” (<i>Virginibus Puerisque</i> , 1881)	<p>A: He had never any difficulty, he said, B: about either hands or faces. B: About draperies or light or composition, A: he might see a room for hesitation or afterthought.</p>	<i>Virginibus Puerisque</i> , 197
	<p>A: I cannot consider that Raeburn was very happy in hands. Without doubt, he could paint one if he had taken the trouble to study it; but it was by no means always that he gave himself the trouble. B: Looking round about one of these rooms hung about with his portraits, C: you were struck with the array of expressive faces, C: as compared with what you may have seen, B: in looking round a room full of living people. A: But it was not so with hands. The portraits differed from each other in face perhaps ten times as much as they differed by the hand; whereas with living people the two go pretty much together; and where one is remarkable, the other will almost certainly not be commonplace.</p>	<i>Virginibus Puerisque</i> , 200
“Health and Mountains” (<i>Pall Mall Gazette</i> , 1881)	<p>A: There has come a change B: in medical opinion, A: and a change B: has followed in the lives of sick folk.</p>	<i>Essays and Criticisms</i> , 239
	<p>A: Instead of the bath-chair, B: the spade; A: instead of the regulated work, B: rough journeys in the forest,</p>	<i>Essays and Criticisms</i> , 241
	<p>A: From end to end B: the snow reverberates the sunshine; A: from end to end B: the air tingles with the light, clear and dry like crystal.</p>	<i>Essays and Criticisms</i> , 243
	<p>A: and here and there B: a wisp of silver cloud upon the hilltop, A: and here and there B: a warmly glowing window in a house,</p>	<i>Essays and Criticisms</i> , 245
“Davos in Winter” (<i>Pall Mall Gazette</i> , 1881)	<p>A: A mountain valley has, at best, B: a certain prison-like effect on the imagination, A: but a mountain valley, an Alpine winter, and an invalid’s weakness B: make up among them a prison of the most effective kind.</p>	<i>Essays and Criticisms</i> , 247
	<p>Other variations are more lasting, as when, for instance, A: heavy and wet snow B: has fallen through some windless hours, A: and the thin, spiry, mountain pine trees B: stand each stock-still and loaded with a shining burthen.</p>	<i>Essays and Criticisms</i> , 251
“Alpine Diversions” (<i>Pall Mall Gazette</i> , 1881)	<p>The place is half English to be sure, A: the local sheet appearing in double column, text and translation; but it still remains half German; B: and hence we have a band which is able to play,</p>	<i>Essays and Criticisms</i> , 254

	<p>B: and a company of actors able, as you will be told, to act.</p> <p>A: This last you will take on trust, for the players, unlike the local sheet, confine themselves to German; and though at the beginning of winter they come with their wig-boxes to each hotel in turn, long before Christmas they will have given up the English for a bad job.</p>	
	<p>A: But the peculiar outdoor sport of this district is tobogganing.</p> <p>B: A Scotchman may remember the low flat board, with the front wheels on a pivot, which was called a <i>hurlie</i>;</p> <p>B: he may remember this contrivance, laden with boys, as, laboriously started, it ran rattling down the brae, and was, now successfully, now unsuccessfully, steered round the corner at the foot;</p> <p>B: he may remember scented summer evenings passed in this diversion, and many a grazed skin, bloody cockscomb, and neglected lesson.</p> <p>A: The toboggan is to the hurlie what the sled is to the carriage; it is a hurlie upon runners; and if for a grating road you substitute a long declivity of beaten snow you can imagine the giddy career of the tobagganist.</p>	<i>Essays and Criticisms</i> , 258
	<p>A: In a breath you are out from under the pine trees, and a whole heavenful of stars reels and flashes overhead. Then comes a vicious effort; for by this time your wooden steed is speeding like the wind and you are spinning round a corner,</p> <p>B: and the whole glittering valley and all the lights in all the great hotels lie for a moment at your feet;</p> <p>C: and the next you are racing once more in the shadow of the night</p> <p>C: with close-shut teeth and beating heart.</p> <p>B: Yet a little while and you will be landed on the highroad by the door of you own hotel.</p> <p>A: This, in an atmosphere tingling with forty degrees of frost, in a night made luminous with stars and snow, and girt with strange white mountains, teaches the pulse an unaccustomed tune and adds a new excitement to the life of man upon his planet.</p>	<i>Essays and Criticisms</i> , 260
<p>"The Stimulation of the Alps" (<i>Pall Mall Gazette</i>, 1881)</p>	<p>A: you weary before you have well begun;</p> <p>B: and thought you mount at morning with the lark,</p> <p>B: that is not precisely a song bird's heart that you bring back with you</p> <p>A: when you return with aching limbs and peevish temper to your inn.</p>	<i>Essays and Criticisms</i> , 263
	<p>A: The dream of health is perfect while it lasts;</p> <p>B: and if, in trying to realize it, you speedily wear out</p> <p>C: the dear hallucination,</p> <p>D: still every day,</p> <p>D: and many times a day,</p> <p>C: you are conscious</p> <p>B: of a strength you scarce possess,</p> <p>A: and a delight in living as merry as it proves to be transient.</p>	<i>Essays and Criticisms</i> , 263
	<p>A: a big word</p> <p>B: is as good as a meal to them;</p> <p>A: and the turn of a phrase</p> <p>B: goes further than humour or wisdom.</p>	<i>Essays and Criticisms</i> , 265

	<p>A: All his little fishes talk like whales. B: This yeasty inflation, this stiff and strutting architecture of the sentence has come upon him while he slept; C: and it is not he, it is the Alps, who are to blame. D: He is not, perhaps, alone, which somewhat comforts him. D: Nor is the ill without a remedy. C: Some day, when the spring returns, he shall go down a little lower in this world, B: and remember quieter inflections and more modest language. A: But here, in the meantime, there seems to swim up some outline of a new cerebral hygiene and a good time coming, when experienced advisers shall send a man to the proper measured level for the ode, the biography, or the religious tract;</p>	<i>Essays and Criticisms</i> , 266
	<p>A: Is it a return of youth, B: or is it a congestion of the brain? B: It is a sort of congestion, perhaps, that leads the invalid, when all goes well, A: to face the new day with such a bubbling cheerfulness.</p>	<i>Essays and Criticisms</i> , 267
“Preface, by Way of Criticism” (<i>Familiar Studies of Men and Books</i> , 1882)	<p>Short stories are, or should be, things woven like a carpet, from which it is impossible to detach a strand. A: What is perverted B: has its place there for ever, B: as a part of the technical means A: by which what is right has been presented.</p>	<i>Familiar Studies of Men and Books</i> , xiii
	<p>Seeing so much in Whitman that was merely ridiculous, as well as so much more that was unsurpassed in force and fitness,—seeing the true prophet doubled, as I thought, in places with the Bull in a China Shop,—it appeared best to steer a middle course, A: and to laugh with the scorners B: when I thought they had any excuse, A: while I made hast to rejoice with the rejoicers B: over what is imperishably good, lovely, human, or divine, in his extraordinary poems.</p>	<i>Familiar Studies of Men and Books</i> , xvii
	<p>To him who knew the man from the inside, many of my statements sounded like inversions made on purpose; and yet when we came to talk of them together, and he had understood how A: I was looking at the man B: through the books, B: while he had long since learned to read the books A: through the man, I believe he understood the spirit in which I had been led astray.</p>	<i>Familiar Studies of Men and Books</i> , xix
“Talk and Talkers (a Sequel)” (<i>Cornhill Magazine</i> , 1882; <i>Memories and Portraits</i> , 1887)	<p>Thus I have known two young men great friends; A: each swore B: by the other’s father; A: the father of each swore B: by the other lad; and yet each pair of parent and child were perpetually by the ears.</p>	<i>Memories and Portraits</i> , 164
	<p>A: Where youth agrees with age, not where they differ, B: wisdom lies; A: and it is when the young disciple finds his heart to beat in tune with his grey-bearded teacher’s B: that a lesson may be learned.</p>	<i>Memories and Portraits</i> , 165

<p>“A Gossip on Romance” (Longman’s Magazine, 1882; <i>Memories and Portraits</i>, 1887)</p>	<p>A: Drama is B: the poetry C: of conduct, A: romance B: the poetry C: of circumstance.</p>	<p><i>Memories and Portraits</i>, 232</p>
	<p>The pleasure that we take in life is of two sorts – the active and the passive. A: Now we are conscious of a great command over our destiny; B: anon C: we are lifted up by circumstance, as by a breaking wave, and dashed we know not how into the future. A: Now we are pleased by our conduct, B: anon C: merely pleased by our surroundings.</p>	<p><i>Memories and Portraits</i>, 232</p>
	<p>A: With such material as this it is impossible to build a play, B: for the serious theatre exists solely on moral grounds, B: and is a standing proof of the dissemination of the human conscience. A: But it is possible to build, upon this ground, the most joyous of verses, and the most lively, beautiful, and buoyant tales.</p>	<p><i>Memories and Portraits</i>, 232-3</p>
	<p>The right kind of thing should fall out in the right kind of place; the right kind of thing should follow; A: and not only the characters talk aptly and think naturally, but all the circumstances in a tale answer one to another like notes in music. B: The threads of a story come from time to time together and make a picture in the web; A: the characters fall from time to time into some attitude to each other or to nature, which stamps the story home like an illustration. B: Crusoe recoiling from the footprint, Achilles shouting over against the Trojans, Ulysses bending the great bow, Christian running with his fingers in his ears, these are the culminating moments in the legend, and each has been printed on the mind’s eye for ever.</p>	<p><i>Memories and Portraits</i>, 236-7</p>
	<p>A: It is one thing to write about the inn at Burford, or to describe scenery with the word-painters; B: it is quite another to seize on the heart of the suggestion and make a country famous with a legend. A: It is one thing to remark and to dissect, with the most cutting logic, the complications of life, and of the human spirit; B: it is quite another to give them body and blood in the story of Ajax or of Hamlet. A: The first is literature, B: but the second is something besides, for it is likewise art.</p>	<p><i>Memories and Portraits</i>, 238</p>
	<p>A: The end of Esmond is a yet wider excursion from the author’s customary fields; B: the scene at Castlewood is pure Dumas; C: the great and wily English borrower C: has here borrowed from B: the great, unblushing French thief; A: as usual, he has borrowed admirably well, and the breaking of the sword rounds off the best of all his books with a manly, martial</p>	<p><i>Memories and Portraits</i>, 239-40</p>

	tone.	
	<p>A: A friend of mine, a Welsh blacksmith, was twenty-five years old and could neither read nor write, when he heard a chapter of <i>Robinson</i> read aloud in a farm kitchen.</p> <p>B: Up to that moment he had sat content, huddle in ignorance, but he left that farm another man.</p> <p>C: There were day-dreams, if appeared,</p> <p>C: divine day-dreams, written and printed and bound, and to be bought for money and enjoyed at pleasure.</p> <p>B: Down he sat that day, painfully learned to read Welsh, and returned to borrow the book. It had been lost, nor could he find another copy but one that was in English. Down he sat once more, learned English,</p> <p>A: and at length, and with entire delight, read <i>Robinson</i>.</p>	<i>Memories and Portraits</i> , 240-1
	<p>A: In the highest achievements of the art of words,</p> <p>B: the dramatic and the pictorial, the moral and romantic interest, rise and fall together by a common and organic law.</p> <p>C: Situation</p> <p>D: is animated</p> <p>E: with passion,</p> <p>E: passion</p> <p>D: clothed upon</p> <p>C: with situation.</p> <p>B: Neither exists for itself, but each inheres indissolubly with the other.</p> <p>A: This is high art; and not only the highest art possible in words, but the highest art of all, since it combines the greatest mass and diversity of the elements of truth and pleasure.</p>	<i>Memories and Portraits</i> , 241-2
"A Note on Realism" (The Magazine of Art, 1883)	<p>A: Style is the invariable mark</p> <p>B: of the master;</p> <p>B: and for the student who does not aspire so high as to be numbered with the giants,</p> <p>A: it is still the one quality in which he may improve himself at will.</p>	<i>Essays and Criticisms</i> , 212
	<p>A: Passion, wisdom, creative force, the power of mystery or colour,</p> <p>B: the allotted in the hour of birth, and can be neither learned nor stimulated.</p> <p>A: But the just and dexterous use of what qualities we have, the proportion of one part to another and to the whole, the elision of the useless, the accentuation of the important, and the preservation of a uniform character from end to end – these , which taken together constitute technical perfection,</p> <p>B: are to some degree within the reach of industry and intellectual courage.</p>	<i>Essays and Criticisms</i> , 212
"The Character of Dogs" (The English Illustrated Magazine, 1884; <i>Memories and Portraits</i> , 1887)	<p>But the potentate, like the British in India, pays small regard to the character of his willing client,</p> <p>A: judges him</p> <p>B: with listless glances,</p> <p>A: and condemns him</p> <p>B: in a byword.</p> <p>Listless have been the looks of his admirers, who have</p> <p>A: exhausted</p>	<i>Memories and Portraits</i> , 178

	<p>B: idle terms of praise, A: and buried the poor soul B: below exaggerations.</p>	
	<p>A: Many of the signs which form his dialect have come to bear an arbitrary meaning, clearly understood both by his master and himself; B: yet when a new want arises he must either invent a new vehicle of meaning B: or wrest an old one to a different purpose; A: and this necessity frequently recurring must tend to lessen his idea of the sanctity of symbols.</p>	<i>Memories and Portraits</i> , 180-1
<p>“Old Morality” (Longman’s Magazine, 1884; <i>Memories and Portraits</i>, 1887)</p>	<p>A: To believe B: in immortality is one thing, A: but it is first needful to believe B: in life.</p>	<i>Memories and Portraits</i> , 38
	<p>A: The tale of B: this great failure is, to those who remained true to him, A: the tale of B: a success.</p>	<i>Memories and Portraits</i> , 48
	<p>A: In his youth B: he took thought for no one but himself; A: when he came ashore again, his whole armada lost, B: he seemed to think of none but others.</p>	<i>Memories and Portraits</i> , 48
	<p>A: He had gone to ruin B: with a kind of kingly abandon, like one who condescended; A: but once ruined, with the lights all out, B: he fought as for a kingdom.</p>	<i>Memories and Portraits</i> , 52
<p>“On Some Technical Elements of Style in Literature” (<i>Contemporary Review</i>, 1885)</p>	<p>A: There is nothing more disenchanting to man than to be shown the springs and mechanism of any art. B: All our arts and occupations C: lie wholly on the surface; C: it is on the surface that we perceive B: their beauty, fitness, and significance; A: and to pry below is to be appalled by their emptiness and shocked by the coarseness of the strings and pulleys.</p>	<i>Essays and Criticisms</i> , 178
	<p>A: In a similar way, psychology itself, when pushed to any nicety, B: discovers an abhorrent baldness, C: but rather from the fault of our analysis D: than from any poverty native to the mind. A: And perhaps in aesthetics the reason is the same: B: those disclosures which seem fatal to the dignity of art C: seem so perhaps only in the proportion of our ignorance; D: and these conscious and unconscious artifices which it seems unworthy of the serious artist to employ were yet, if we had the power to trace them to their springs, indications of a delicacy of the sense finer than we conceive,</p>	<i>Essays and Criticisms</i> , 178-9
	<p>A: and hints of ancient harmonies in nature. B: This ignorance at least is largely irremediable. B: We shall never learn the affinities of beauty, A: for they lie too deep in nature and too far back in the mysterious history of man.</p>	<i>Essays and Criticisms</i> , 179
	<p>A: The amateur, in consequence, B: will always grudgingly receive details of method,</p>	<i>Essays and Criticisms</i> , 179

	<p>C: which can be stated but never can wholly be explained; D: nay, on the principle laid down in "Hudibras," that "Still the less they understand, E: The more they admire the sleight-of-hand," D: many are more conscious at each new disclosure E: of a diminution in the ardour of their pleasure. A: I must therefore warn that well known character, the general reader, B: that I am here embarked upon a most distasteful business: C: taking down the picture from the wall and looking on the back; and, like the inquiring child, pulling the musical cart to pieces.</p>	
	<p>A: The art of literature stands apart B: from among its sisters, C: because the material in which the literary artist works is the dialect of life; C: hence, on the one hand, a strange freshness and immediacy of address to the public mind, which is ready prepared to understand it; but hence, on the other, a singular limitation. B: The sister arts enjoy the use of a plastic and ductile material, like the modeller's clay; A: literature alone is condemned to work in mosaic with finite and quite rigid words.</p>	<p><i>Essays and Criticisms</i>, 180</p>
	<p>A: You have seen these blocks, dear to the nursery: B: this one a pillar, that a pediment, a third a window or a vase. A: It is with blocks of just such arbitrary size and figure B: that the literary architect is condemned to design the palace of his art.</p>	<p><i>Essays and Criticisms</i>, 180</p>
	<p>A: Nor is this all; for since these blocks, or words, are the acknowledged currency of our daily affairs, there are here possible none of those suppressions by which other arts obtain relief, continuity, and vigour: B: no C: hieroglyphic touch, B: no C: smoothed impasto, B: no C: inscrutable shadow, as in painting; B: no C: blank wall, as in architecture; A: but every word, phrase, sentence, and paragraph must move in a logical progression, and convey a definite conventional import.</p>	<p><i>Essays and Criticisms</i>, 180-1</p>
	<p>A: Now the first merit which attracts in the pages of a good writer, or the talk of a brilliant conversationalist, B: is the apt choice and contrast C: of the words employed. C: It is, indeed, a strange art to take these blocks, rudely conceived for the purpose of the market or the bar, B: and by tact of application touch them to the finest meanings and distinctions, restore to them their primal energy, wittily shift them to another issue, or make of them a drum to rouse the passions. A: But though this form of merit is without doubt the most sensible and seizing, it is far from being equally present in all writers.</p>	<p><i>Essays and Criticisms</i>, 181-2</p>

	<p>A: The effect of words</p> <p>B: in Shakespeare, their singular justice, significance, and poetic charm, is indifferent,</p> <p>A: indeed, from the effect of words</p> <p>B: in Addison or Fielding.</p> <p>A: Or, to take an example nearer home, the words</p> <p>B: in Carlyle seem electrified into an energy of lineament, like the faces of men furiously moved;</p> <p>A: whilst the words</p> <p>B: in Macaulay, apt enough to convey his meaning, harmonious enough in sound, yet glide from the memory like undistinguished elements in a general effect.</p>	<p><i>Essays and Criticisms,</i> 181-2</p>
	<p>But the first class of writers have no monopoly of literary merit.</p> <p>A: There is a sense in which</p> <p>B: Addison is superior to Carlyle;</p> <p>A: a sense in which</p> <p>B: Cicero is better than Tacitus,</p> <p>A: in which</p> <p>B: Voltaire excels Montaigne:</p>	<p><i>Essays and Criticisms,</i> 182</p>
	<p>A: it certainly lies not</p> <p>B: in the choice of words;</p> <p>A: it lies not</p> <p>B: in the interest or value of the matter;</p> <p>A: it lies not</p> <p>B: in force of intellect, of poetry, or of humor.</p>	<p><i>Essays and Criticisms,</i> 182</p>
	<p>A: The three firsts are but infants</p> <p>B: to the three second;</p> <p>A: and yet each, in a particular point of literary art, excels</p> <p>B: his superior in the whole.</p>	<p><i>Essays and Criticisms,</i> 182</p>
	<p>A: Literature, although it stands apart by reason of the great destiny and general use of its medium in the affairs of men, is yet an art like other arts.</p> <p>B: If these we may distinguish two great classes:</p> <p>C: those arts, like sculpture, painting, acting, which are representative, or, as used to be said very clumsily, imitative;</p> <p>C: and those, like architecture, music, and the dance, which are self-sufficient, and merely presentative.</p> <p>B: Each class, in right of this distinction, obeys principles apart;</p> <p>A: yet both may claim a common ground of existence,</p>	<p><i>Essays and Criticisms,</i> 182</p>
	<p>A: and it may be said with sufficient justice that the motive and end of any art whatever is to make a pattern;</p> <p>B: a pattern,</p> <p>C: it may be, of colours, of sounds, of changing attitudes, geometrical figures, or imitative lines; but still a pattern.</p> <p>D: This is the plane on which these sisters meet;</p> <p>D: it is by this that they are arts;</p> <p>C: and if it be well they should at times forget their childish origin, addressing their intelligence to virile tasks, and performing unconsciously that necessary function of their life,</p> <p>B: to make a pattern,</p> <p>A: it is still imperative that the pattern shall be made.</p>	<p><i>Essays and Criticisms,</i> 182-3</p>
	<p>A: Music and literature, the two temporal arts,</p> <p>B: contrive their pattern of sounds in time;</p>	<p><i>Essays and Criticisms,</i> 183</p>

	<p>C: or in other words, of sounds and pauses.</p> <p>C: Communication may be made in broken words,</p> <p>B: the business of life be carried on with substantive tones;</p> <p>A: but that is not what we call literature;</p>	
	<p>A: and the true business of the literary artist is to plait or weave his meaning, involving it around itself; so that each sentence, by successive phrases,</p> <p>B: shall first come into a kind of knot,</p> <p>C: and then, after a moment of suspended meaning, solve and clear itself.</p> <p>A: In every properly constructed sentence</p> <p>B: there should be observed this knot or hitch;</p> <p>C: so that (however delicately) we are led to foresee, to expect, and then to welcome the successive phrases.</p>	<i>Essays and Criticisms</i> , 183-4
	<p>Nor should the balance be too striking and exact,</p> <p>A: for the one rule is to be infinitely various; to interest, to disappoint, to surprise,</p> <p>B: and yet still to gratify;</p> <p>A: to be ever changing, as it were, the stitch,</p> <p>B: and yet still to give the effect of an ingenious neatness.</p>	<i>Essays and Criticisms</i> , 184
	<p>A: Pattern</p> <p>B: and argument live in each other;</p> <p>B: and it is by the bevy, clearness, charm, or emphasis of the second,</p> <p>A: that we judge the strength and fitness of the first.</p>	<i>Essays and Criticisms</i> , 185
	<p>We need not wonder, then, if</p> <p>A: perfect sentences</p> <p>B: are rare,</p> <p>A: and perfect pages</p> <p>B: rarer.</p>	<i>Essays and Criticisms</i> , 211
<p>“Pastoral” (Longman’s Magazine, 1887; Memories and Portraits, 1887)</p>	<p>A: And the shepherd</p> <p>B: and his dog – what did I say?</p> <p>B: and the true shepherd</p> <p>A: and his man.</p>	<i>Memories and Portraits</i> , 94
	<p>A: The dog, as he is by little</p> <p>B: man’s inferior in mind,</p> <p>A: is only by little</p> <p>B: his superior in virtue;</p>	<i>Memories and Portraits</i> , 94
	<p>A: A trade that touches nature, one that lies at the foundations of life,</p> <p>B: in which we have all had ancestors employed,</p> <p>C: so that on a hint of it ancestral memories revive,</p> <p>D: lends itself to literary use, vocal or written.</p> <p>E: The fortune of a tale lies not alone in the skill of him that writes,</p> <p>E: but as much, perhaps, in the inherited experience of him who reads;</p> <p>D: and when I hear with a particular thrill of things that I have never done or seen,</p> <p>C: it is one of that innumerable army of my ancestors rejoicing in past deeds.</p> <p>B: Thus novels begin to touch not the fine <i>dilettanti</i> but the gross mass of mankind,</p> <p>A: when they leave off to speak of parlours and shades of manner</p>	<i>Memories and Portraits</i> , 96

	and still-born niceties of motive, and begin to deal with fighting, sailing, adventure, death, or child-birth;	
	<p>A: and thus ancient out-door crafts and occupations, whether Mr. Hardy wields the shepherds crook or Count Tolstoi swings the scythe, lift romance into a near neighborhood with epic.</p> <p>B: These aged things have on them the dew of man's morning;</p> <p>C: they lie near, not so much to us,</p> <p>C: the semi-artificial flowerets,</p> <p>B: as to the trunk and aboriginal taproot of the race.</p> <p>A: A thousand interests spring up in the process of the ages, and a thousand perish; that is now an eccentricity or a lost art which was once the fashion of an empire; and those only are perennial matters that rouse us to-day, and that roused men in all epochs of the past.</p>	<i>Memories and Portraits, 96-7</i>
"The Day After Tomorrow" (<i>The Contemporary Review, 1887</i>)	<p>History is much decried; it is a tissue of errors, we are told no doubt correctly; and rival historians expose each other's blunders with gratification.</p> <p>A: Yet the worst historian</p> <p>B: has a clearer view of the period he studies</p> <p>A: than the best of us can hope to form</p> <p>B: of that in which we live.</p> <p>The obscurest epoch is to-day; and that for a thousand reasons of inchoate tendency, conflicting report, and sheer mass and multiplicity of experience; but chiefly perhaps, by reason of an insidious shifting of landmarks.</p>	<i>Essays of Travel and The Art of Writing, 302</i>
	<p>Much, then, as the average of the proletariat would gain in this new state of life, they would also lose a certain something, which would not be missed in the beginning, but would be</p> <p>A: missed</p> <p>B: progressively,</p> <p>B: and progressively</p> <p>A: lamented.</p>	<i>Essays of Travel and The Art of Writing, 314</i>
"Books Which Have Influenced Me" (<i>British Weekly, 1887</i>)	<p>But when word has been passed (even to an editor), it should, if possible, be kept;</p> <p>A: and if sometimes I am wise</p> <p>B: and say too little,</p> <p>A: and sometimes weak</p> <p>B: and say too much,</p> <p>the blame must lie at the door of the person who entrapped me.</p>	<i>Essays and Criticisms, 224</i>
	<p>The most influential books, and the truest in their influence, are works of fiction.</p> <p>A: They do not pin the reader to a dogma,</p> <p>B: which he must afterwards discover to be inexact;</p> <p>A: they do not teach him a lesson,</p> <p>B: which he must afterwards unlearn.</p>	<i>Essays and Criticisms, 225</i>
	<p>A: I come next to Whitman's <i>Leaves of Grass</i>, a book of singular service,</p> <p>B: a book which tumbled the world</p> <p>C: upside down for me,</p> <p>D: blew into space a thousand cobwebs of genteel and ethical illusion,</p> <p>D: and, having thus shaken my tabernacle of lies,</p> <p>C: set me back again</p>	<i>Essays and Criticisms, 228</i>

	B: upon a strong foundation of all the original and manly virtues. A: But it is, once more, only a book for those who have the gift of reading.	
	A: Either he cries out upon blasphemy and indecency, B: and crouches the closer round that little idol of part-truths and part-conveniences which is the contemporary deity, A: or he is convinced by what is new, B: forgets what is old, and becomes truly blasphemous and indecent himself.	<i>Essays and Criticisms,</i> 228
	A: New truth is only useful B: to supplement the old; A: rough truth is only wanted B: to expand, not to destroy, our civil and often elegant conventions.	<i>Essays and Criticisms,</i> 229
	It will be more to the point, A: after having said so much upon B: improving books, A: to say a word or two about B: the improvable reader.	<i>Essays and Criticisms,</i> 234
"The Manse" (<i>Scribner's Magazine,</i> 1887)	A: He was a great lover of Shakespeare, B: whom he read aloud, C: I have been told, with taste; A: well, I love my Shakespeare also, B: and am persuaded I can read him well, C: though I own I never have been told so.	<i>Memories and Portraits,</i> 106
"Thomas Stevenson, Civil Engineer" (<i>Contemporary Review,</i> 1887; <i>Memories and Portraits,</i> 1887)	And to show by one instance the inverted nature of his reputation, comparatively A: small B: at home A: yet filling B: the world, a friend of mine was this winter on a visit to the Spanish main, and was asked by a Peruvian if he 'knew A: Mr. Stevenson the author, B: because his works were much esteemed in Peru.' C: My friend supposed the reference was to the writer of tales; C: but the Peruvian had never heard of <i>Dr. Jekyll</i> ; B: what he had in his eye, what was esteemed in Peru, A: were the volumes of the engineer.	<i>Memories and Portraits,</i> 125
"A College Magazine" (<i>Memories and Portraits,</i> 1887)	A: That, like it or not, is the way B: to learn to write; B: whether I have profited or not, A: that is the way.	<i>Memories and Portraits,</i> 59
"Memoirs of an Islet" (<i>Memories and Portraits,</i> 1887)	A: The earthy savour of the bog plants, the rude disorder of the boulders, the inimitable seaside brightness of the air, the brine and the iodine, the lap of the billows among the weedy reefs, the sudden springing up of a great run of dashing surf along the sea-front of the isle, B: all that I saw and felt B: my predecessors must have seen and felt A: with scarce a difference.	<i>Memories and Portraits,</i> 121
	A: And all the while I was aware that this life of sea-bathing and sun-burning was for me but a holiday.	<i>Memories and Portraits,</i> 122

	<p>B: In that year cannon were roaring for days together on French battlefields; and I would sit in my isle (I call it mine, after the use of lovers) and think upon the war, and the loudness of these far-away battles, and the pain of the men’s wounds, and the weariness of their marching.</p> <p>B: And I would think too of that other war which is as old as mankind, and is indeed the life of man: the unsparing war, the grinding slavery of competition; the toil of seventy years, dear-bought bread, precarious honour, the perils and pitfalls, and the poor rewards.</p> <p>A: It was a long look forward; the future summoned me as with trumpet calls, it warned me back as with a voice of weeping and beseeching; and I thrilled and trembled on the brink of life, like a childish bather on the beach.</p>	
	<p>A: There was another young man on Earraid in these days, and we were much together, bathing, clambering on the boulders, trying to sail a boat and spinning round instead in the oily whirlpools of the roost.</p> <p>B: But the most part of the time we spoke of the great uncharted desert of our futures; wondering together what should there befall us; hearing with surprise the sound of our own voices in the empty vestibule of youth.</p> <p>C: As far, and as hard, as it seemed then to look forward to the grave,</p> <p>C: so far it seems now to look backward upon these emotions;</p> <p>B: so hard to recall justly that loath submission, as of a sacrificial bull, with which we stooped our necks under the yoke of destiny.</p> <p>A: I met my old companion but the other day; I cannot tell of course what he was thinking; but, upon my part, I was wondering to see us both so much at home, and so composed and sedentary in the world; and how much we had gained, and how much we had lost, to attain that composure; and which had been upon the whole our best estate: when we sat there prating sensibly like men of some experience, or when we shared our timorous and hopeful counsels in a western islet.</p>	<p><i>Memories and Portraits, 122-3</i></p>
<p>“A Chapter on Dreams” (<i>Scribner’s Magazine</i>, 1888; <i>Across the Plains</i>, 1892)</p>	<p>And then, while he was yet a student, there came to him a dream-adventure which he has no anxiety to repeat;</p> <p>A: he began, that is to say, to dream in sequence and thus to lead a double life</p> <p>B: one of the day –</p> <p>B: one of the night –</p> <p>A: one that he had every reason to believe was the true one, another that he had no means of proving to be false.</p>	<p><i>Across the Plains, 211</i></p>
	<p>A: I am awake now, B: and I know this trade; C: and yet I cannot better it.</p> <p>A: I am awake, B: and I live by this business; C: and yet I could not outdo – could not perhaps equal – that crafty artifice</p>	<p><i>Across the Plains, 224</i></p>
<p>“The Lantern Bearers” (<i>Scribner’s Magazine</i>, 1888; <i>Across the Plains</i>,</p>	<p>A: These boys congregated every autumn B: about a certain easterly fisher-village, C: where they tasted in a high degree</p>	<p><i>Across the Plains, 183</i></p>

1892)	<p>C: the glory of existence. B: The place was created seemingly on purpose A: for the diversion of young gentlemen.</p>	
	<p>A: A street or two B: of houses, mostly red and many of them tiled; A: a number B: of fine trees clustered about the manse and the kirkyard, and turning the chief street into a shady alley; A: many B: little gardens more than usually bright with flowers; B: nets a-drying, B: and fisher-wives scolding in the backward parts;</p>	<i>Across the Plains, 183</i>
	<p>A: a smell B: of fish, A: a genial smell B: of seaweed; A: whiffs B: of blowing sand at the street-corners;</p>	<i>Across the Plains, 183</i>
	<p>A: shops B: with golf-balls and bottled lollipops; A: another shop B: with penny pickwicks (that remarkable cigar) and the London Journal, dear to me for its startling pictures, and a few novels, dear for their suggestive names:</p>	<i>Across the Plains, 183-4</i>
	<p>A: such, as well as memory serves me, B: were the ingredients of the town. B: These, A: you are to conceive posted on a spit between two sandy bays, and sparsely flanked with villas—</p>	<i>Across the Plains, 184</i>
	<p>A: enough B: for the boys to lodge in with their subsidiary parents, A: not enough (not yet enough) B: to cocknify the scene:</p>	<i>Across the Plains, 184</i>
	<p>A: a haven in the rocks B: in front: B: in front of that, A: a file of grey islets: B: to the left, A: endless links and sand-wreaths, a wilderness of hiding-holes, alive with popping rabbits and soaring gulls: B: to the right, A: a range of seaward crags, one rugged brow beyond another;</p>	<i>Across the Plains, 184</i>
	<p>A: in front of all, the Bass Rock, tilted seaward like a doubtful bather, B: the surf C: ringing it with white, B: the solan-geese C: hanging round its summit like a great and glittering smoke. D: This choice piece of seaboard was sacred, besides, to the wrecker; A: and the Bass, B: in the eye of fancy, C: still flew the colours of King James;</p>	<i>Across the Plains, 184-5</i>

	<p>B: and in the ear of fancy C: the arches of Tantallon still rang with horseshoe iron, D: and echoed to the commands of Bell-the-Cat.</p>	
	<p>You might bathe, A: now B: in the flaws of fine weather, that we pathetically call our summer, A: now, B: in the gale of wind, with the sand scouring your bare hide,</p>	<i>Across the Plains, 186</i>
	<p>A: They smelled noisomely of blistered tin; B: they never burned aright, B: though they would always burn our fingers; A: their use was naught;</p>	<i>Across the Plains, 191</i>
	<p>A: the pleasure of them merely fanciful; B: and yet a boy with a bull's-eye under his top-coat C: asked for nothing more. D: the fisherman used lanterns about their boats, E: and it was from them, I suppose, that we had got the hint; E: but theirs were not bull's-eyes, nor did we ever play at being D: fishermen. D: The police carried them at their belts, E: and we had plainly copied them in that; E: yet we did not pretend to be D: policemen. D: Burglars, indeed, E: we may have had some haunting thoughts of; E: and we had certainly an eye D: to past ages when lanterns were more common, and to certain story-books in which we found them to figure very largely. A: But take it for all in all, the pleasure of the thing was substantive; B: and to a boy with a bull's-eye under his top-coat C: was good enough for us.</p>	<i>Across the Plains, 191</i>
	<p>A: It is said that a poet B: has died young C: in the breast of the most stolid. A: It may be contended, rather, that this (somewhat minor) bard B: in almost every case survives, C: and is the spice of life to his possessor.</p>	<i>Across the Plains, 193</i>
	<p>We see them on the street, and we can count their buttons; A: but Heaven knows B: in what they pride themselves! A: Heaven knows B: where they have set their treasure!</p>	<i>Across the Plains, 196</i>
	<p>There, to be sure, we find a picture of life in so far as it consists of mud and of old iron, cheap desires and cheap fears, A: that which we are ashamed B: to remember A: and that which we are careless B: whether we forget; but of the note of that time-devouring nightingale we hear no news.</p>	<i>Across the Plains, 197</i>

	<p>A: the cry B: of the blind eye, C: I cannot see, A: of the complaint B: of the dumb tongue, C: I cannot utter.</p>	<i>Across the Plains</i> , 199
	<p>A: To the ear of the stenographer, B: the talk is merely silly and indecent; C: but ask the boys themselves, D: and they are discussing (as it is highly proper they should) the possibilities of existence. A: To the eye of the observer B: they are wet and cold and drearily surrounded; C: but ask themselves, D: and they are in the heaven of a recondite pleasure, the ground of which is an ill-smelling lantern.</p>	<i>Across the Plains</i> , 201
<p>"Pulvis et Umbra" (<i>Scribner's Magazine</i>, 1888; <i>Across the Plains</i>, 1892)</p>	<p>A: We look for some reward of our endeavors B: and are disappointed; B: not success, not happiness, not even peace of conscience, A: crowns our ineffectual efforts to do well.</p>	<i>Across the Plains</i> , 267
	<p>A: Our frailties B: are invincible, A: our virtues B: barren;</p>	<i>Across the Plains</i> , 267
	<p>A: the battle B: goes sore against us B: to the going down A: of the sun.</p>	<i>Across the Plains</i> , 267
	<p>A: The canting moralist tells us of right and wrong; B: and we look abroad, B: even on the face of our small earth, A: and find them change with every climate,</p>	<i>Across the Plains</i> , 267
	<p>A: and no country B: where some action C: is not honoured D: for a virtue A: and none B: where it C: is not branded D: for a vice;</p>	<i>Across the Plains</i> , 267
	<p>A: The human race is a thing B: more ancient than the ten commandments; A: and the bones and revolutions of the Kosmos, B: in whose joints we are but moss and fungus, more ancient still.</p>	<i>Across the Plains</i> , 268
	<p>A: Of the Kosmos in the last resort, science reports many doubtful things B: and all of them appalling. C: There seems no substance to this solid globe D: on which we stamp: E: nothing but symbols and ratios. E: Symbols and ratios carry us and bring us forth D: and beat us down; C: gravity that swings the incommensurable suns and worlds</p>	<i>Across the Plains</i> , 268

	<p>through space, is but a figment varying inversely as the squares of distances; and the suns and worlds themselves, imponderable figures of abstractions, NH₃ and H₂O.</p> <p>B: Consideration dares not dwell upon this view; that way madness lies;</p> <p>A: science carries us into zones of speculation, where there is no habitable city for the mind of man.</p>	
	<p>We behold space sown with rotatory islands, suns and worlds and the shards and wrecks of systems;</p> <p>A: some, like the sun,</p> <p>B: still blazing;</p> <p>B: some rotting,</p> <p>A: like the earth;</p> <p>A: others, like the moon,</p> <p>B: stable in desolation.</p>	<i>Across the Plains, 269</i>
	<p>A: All of these we take to be made of something we call matter;</p> <p>B: a thing which no analysis can help us to conceive;</p> <p>B: to whose incredible properties no familiarity can reconcile our minds.</p> <p>A: This stuff, when not purified by the lustration of fire, rots uncleanly into something we call life;</p>	<i>Across the Plains, 269</i>
	<p>A: seized through all its atoms with a pediculous malady; swelling in tumors that become independent, sometimes even (by an abhorrent prodigy) locomotory;</p> <p>B: one splitting into</p> <p>C: millions,</p> <p>C: millions</p> <p>B: cohering into one,</p> <p>A: as the malady proceeds through varying stages.</p>	<i>Across the Plains, 269</i>
	<p>A: This vital putrescence of the dust used as we are to it,</p> <p>B: yet strikes us with occasional disgust,</p> <p>C: and the profusion of worms</p> <p>D: in a piece of ancient turf,</p> <p>D: or the air of a marsh</p> <p>C: darkened with insects,</p> <p>B: will sometimes check our breathing</p> <p>A: so that we aspire for cleaner places.</p>	<i>Across the Plains, 269</i>
	<p>A: But none is clean: the moving sand</p> <p>B: is infected with lice;</p> <p>A: the pure spring, where it bursts out of the mountain,</p> <p>B: is a mere issue of worms,</p> <p>A: even in the hard rock</p> <p>B: the crystal is forming.</p>	<i>Across the Plains, 269-70</i>
	<p>In two main shapes this eruption covers the countenance of the earth:</p> <p>A: the animal</p> <p>B: and the vegetable:</p> <p>B: one in some degree the inversion</p> <p>A: of the other:</p> <p>A: the second</p> <p>B: rooted to the spot;</p> <p>A: the first</p> <p>B: coming detached out of its natal mud,</p>	<i>Across the Plains, 270</i>

	<p>A: and scurrying abroad B: with the myriad feet of insects A: or towering into the heavens B: on the wings of birds: a thing so inconceivable that, if it be well considered, the heart stops.</p>	<i>Across the Plains, 270</i>
	<p>A: To what passes with the anchored vermin, we have little clue: B: doubtless they have their joys C: and sorrows, B: their delights C: and killing agonies: A: it appears not how.</p>	<i>Across the Plains, 270</i>
	<p>But of the locomotory, to which we ourselves belong, we can tell more. These share with us a thousand miracles: A: the miracles B: of sight, of hearing, of the projection of sound, C: things that bridge space; A: the miracles B: of memory and reason, C: by which the present is conceived, and when it is gone, its image kept living in the brains of man and brute; A: the miracle B: of reproduction, C: with its imperious desires and staggering consequences.</p>	<i>Across the Plains, 270-1</i>
	<p>A: an ideal of decency, B: to which he would rise if it were possible: A: a limit of shame, B: below which, if it be possible, he will not stoop.</p>	<i>Across the Plains, 272-3</i>
	<p>C: The design in most men is one of conformity: D: here and there, in picked natures, it transcends itself and soars on the other side, D: arming martyrs with independence; C: but not all, in their degrees, it is a bosom thought:</p>	<i>Across the Plains, 273</i>
	<p>A: Strange enough if, with their singular origin and perverted practice, B: they think they are to be rewarded in some future life: A: stranger still, if they are persuaded of the contrary, B: and think this blow, which they solicit, will strike them senseless for eternity.</p>	<i>Across the Plains, 273-4</i>
	<p>A: If the first view of this creature, stalking in his rotatory isle, B: be a thing to shake the courage of the stoutest, A: on this nearer sight, B: he startles us with an admiring wonder.</p>	<i>Across the Plains, 274</i>
	<p>A: everywhere B: some virtue cherished or affected, A: everywhere B: some decency of thought and carriage, A: everywhere B: the ensign of man's ineffectual goodness:</p>	<i>Across the Plains, 275-6</i>
	<p>A: For nowadays the pride of man denies in vain his kinship with the original dust. He stands no longer like a thing apart. B: Close at his heels C: we see the dog, prince of another genus: D: and in him too, we see dumbly testified the same cultus of an</p>	<i>Across the Plains, 277</i>

	<p>unattainable ideal, the same constancy in failure.</p> <p>A: Does it stop with the dog?</p> <p>B: We look at our feet</p> <p>C: where the ground is blackened with the swarming ant: a creature so small, so far from us in the hierarchy of brutes, that can scarce trace and scarce comprehend his doings;</p> <p>D: and here also, in his ordered polities and rigorous justice, we see confessed the law of duty and the fact of individual sin.</p> <p>A: Does it stop, then, with the ant?</p>	
	<p>A: Rather this desire of well-doing and this doom of frailty</p> <p>B: run through all the grades of life:</p> <p>A: rather is this earth,</p> <p>B: from the frosty top of Everest to the next margin of the internal fire,</p>	<i>Across the Plains, 277</i>
	<p>A: one stage</p> <p>B: of ineffectual virtues</p> <p>A: and one temple</p> <p>B: of pious tears and perseverance.</p>	<i>Across the Plains, 277</i>
	<p>The whole creation groaneth and travaileth together. It is the common and god-like law of life. The browsers, the biters, the barkers, the hairy coats of field and forest, the squirrel in the oak, the thousand-footed creeper in the dust,</p> <p>A: as they share with us</p> <p>B: the gift of life,</p> <p>A: share with us</p> <p>B: the love of an ideal:</p> <p>A: strive like us—like us are tempted to grow weary of the struggle—</p> <p>B: to do well;</p> <p>A: like us</p> <p>B: receive at times unmerited refreshment, visitings of support, returns of courage;</p> <p>A: and are condemned like us</p> <p>B: to be crucified between that double law of the members and the will.</p> <p>A: Are they like us, I wonder,</p> <p>B: in the timid hope of some reward, some sugar with the drug?</p> <p>A: so they, too,</p> <p>B: stand aghast at unrewarded virtues, at the sufferings of those whom, in our partiality, we take to be just, and the prosperity of such as, in our blindness, we call wicked?</p>	<i>Across the Plains, 277-8</i>
	<p>For these are creatures, compared with whom</p> <p>A: our weakness</p> <p>B: is strength,</p> <p>A: our ignorance</p> <p>B: wisdom,</p> <p>A: our brief span</p> <p>B: eternity.</p>	<i>Across the Plains, 278-9</i>
	<p>And as we dwell, we living things in our isle of terror and under the imminent hand of death,</p> <p>A: God forbid it should be man</p> <p>B: the erected, the reasoner, the wise in his own eyes—</p> <p>A: God forbid it should be man</p>	<i>Across the Plains, 279</i>

	B: that wearies in well-doing, that despairs of unrewarded effort, or utters the language of complaint.	
	A: Let it be enough for faith , B: that the whole creation groans in mortal frailty , B: strives with unconquerable constancy : A: surely not all in vain .	<i>Across the Plains</i> , 279
“A Christmas Sermon” (<i>Scribner’s Magazine</i> , 1888; <i>Across the Plains</i> , 1892)	A: The idealism of serious people in this age of ours is of a noble character. It never seems to them that they have served enough ; they have a fine impatience of their virtues. B: It were perhaps more modest to be singly thankful that we are no worse . C: It is not only our enemies , those desperate characters C: —it is we ourselves who know not what we do;— B: thence springs the glimmering hope that perhaps we do better than we think : that to scramble through this random business with hands reasonably clean, to have played the part of a man or woman with some reasonable fulness, to have often resisted the diabolic, and at the end to be still resisting it, is for the poor human soldier to have done right well. A: To ask to see some fruit of our endeavour is but a transcendental way of serving for reward ; and what we take to be contempt of self is only greed of hire.	<i>Across the Plains</i> , 281-2
	A: It may be argued again that dissatisfaction with our life’s endeavour springs in some degree from dulness. B: We require higher tasks , because we do not recognise the height of those we have. C: Trying to be kind and honest D: seems an affair too simple and too inconsequential for gentlemen of our heroic mould ; E: we had rather set ourselves to something bold, arduous, and conclusive; E: we had rather found a schism or suppress a heresy, cut off a hand or mortify an appetite. D: But the task before us , which is to co–endure with our existence, is rather one of microscopic fineness, and the heroism required is that of patience . There is no cutting of the Gordian knots of life; each must be smilingly unravelled. C: To be honest, to be kind —to earn a little and to spend a little less, to make upon the whole a family happier for his presence, to renounce when that shall be necessary and not be embittered, to keep a few friends but these without capitulation—above all, on the same grim condition, to keep friends with himself— B: here is a task for all that a man has of fortitude and delicacy. A: He has an ambitious soul who would ask more ;	<i>Across the Plains</i> , 284-5
	A: he has a hopeful spirit who should look in such an enterprise to be successful. B: There is indeed one element in human destiny that not blindness itself can controvert: C: whatever else we are intended to do, we are not intended to succeed ; C: failure is the fate allotted . It is so in every art and study; it is so above all in the continent art of living well. B: Here is a pleasant thought for the year’s end or for the end of	<i>Across the Plains</i> , 285-6

	<p>life: Only self–deception will be satisfied, A: and there need be no despair for the despairer.</p>	
	<p>A: But Christmas is not only the mile–mark of another year, moving us to thoughts of self–examination: it is a season, from all its associations, whether domestic or religious, suggesting thoughts of joy.</p> <p>B: A man dissatisfied with his endeavours is a man tempted to sadness. And in the midst of the winter, when his life runs lowest and he is reminded of the empty chairs of his beloved, it is well he should be condemned to this fashion of the smiling face.</p> <p>C: Noble disappointment, noble self–denial are not to be admired, not even to be pardoned, if they bring bitterness.</p> <p>D: It is one thing to enter the kingdom of heaven maim; another to maim yourself and stay without.</p> <p>D: And the kingdom of heaven is of the childlike, of those who are easy to please, who love and who give pleasure.</p> <p>C: Mighty men of their hands, the smiters and the builders and the judges, have lived long and done sternly and yet preserved this lovely character; and among our carpet interests and twopenny concerns, the shame were indelible if we should lose it.</p> <p>B: Gentleness and cheerfulness, these come before all morality; they are the perfect duties. And it is the trouble with moral men that they have neither one nor other.</p> <p>A: It was the moral man, the Pharisee, whom Christ could not away with. If your morals make you dreary, depend upon it they are wrong. I do not say “give them up,” for they may be all you have; but conceal them like a vice, lest they should spoil the lives of better and simpler people.</p>	<p><i>Across the Plains</i>, 286-7</p>
<p>“Father Damien: An Open Letter to the Reverend Doctor Hyde of Honolulu” (<i>The Scots Observer</i>, 1890)</p>	<p>A: But, sir, when we have failed, B: and another has succeeded; A: when we have stood by, B: and another has stepped in; A: when we sit and grow bulky in our charming mansions, B: and a plain, uncouth peasant steps into the battle, under the eyes of God, and succors the afflicted, and consoles the dying, and is himself afflicted in his turn, and dies upon the field of honour— B: the battle cannot be retrieved A: as your unhappy irritation has suggested.</p>	<p><i>Lay Morals</i>, 71-2 (ebook)</p>
	<p>A: you, the elect B: who would not, were the last man on earth to collect and propagate gossip on A: the volunteer B: who would and did.</p>	<p><i>Lay Morals</i>, 72-3 (ebook)</p>
<p>“My First Book: Treasure Island” (<i>The Idler</i>, 1894)</p>	<p>A: I love B: my native air, B: but it A: does not love me;</p>	<p><i>Treasure Island</i>, xxii</p>
<p>“Lay Morals” (1896)</p>	<p>A: The ethics that we hold are those of Benjamin Franklin. B: <i>Honesty is the best policy</i>, is perhaps a hard saying; it is certainly one by which a wise man of these days will not too curiously direct his steps; B: but I think it shows a glimmer of meaning to even our most dimmed intelligences; I think we perceive a principle behind it;</p>	<p><i>Lay Morals</i>, 9</p>

	A: I think, without hyperbole, we are of the same mind that was in Benjamin Franklin.	
	A: I should, if I were you, B: give some consideration to these scruples of his, A: and, if I were he, I should B: do the like by yours;	<i>Lay Morals, 18</i>
	But so soon as he began to perceive a change for the better, he felt justified in spending more freely, to speed and brighten his return to health, and A: trusted in the future to lend a help B: to mankind, B: as mankind, out of its treasury, A: had lent a help to him.	<i>Lay Morals, 18</i>
	A: Although the world and life have in a sense become commonplace to our experience, B: it is but in an external torpor; B: the true sentiment slumbers within us; A: and we have but to reflect on ourselves or our surroundings to rekindle our astonishment.	<i>Lay Morals, 25</i>
	A: We inhabit a dead ember swimming wide in the blank of space, dizzily spinning as it swims, B: and lighted up from several million miles away by a more horrible hell-fire than was ever conceived by the theological imagination. A: Yet the dead ember is a green, commodious dwelling-place; B: and the reverberation of this hell-fire ripens flower and fruit and mildly warms us on summer eves upon the lawn.	<i>Lay Morals, 25</i>
	A: Even to us who have known no other it seems a strange, if not an appalling, B: place of residence. A: But far stranger B: is the resident,	<i>Lay Morals, 25</i>
	A: If he thinks he is loved, B: he will rise up and glory to himself, although he be in a distant land and short of necessary bread. A: Does he think he is not loved? B: —he may have the woman at his beck, and there is not a joy for him in all the world.	<i>Lay Morals, 27-8</i>
	Indeed, if we are to make any account of this figment of reason, the distinction between material and immaterial, we shall conclude that A: the life of each man as an individual B: is immaterial, A: although the continuation and prospects of mankind as a race B: turn upon material conditions.	<i>Lay Morals, 28</i>
	A: Thus it is not engaged in lust, B: where satisfaction ends the chapter; A: it is engaged in love, B: where no satisfaction can blunt the edge of the desire, and where age, sickness, or alienation may deface what was desirable without diminishing the sentiment.	<i>Lay Morals, 29</i>
	A: He may lose all, B: and <i>this</i> not suffer;	<i>Lay Morals, 30</i>

	A: he may lose what is materially a trifle, B: and <i>this</i> leap in his bosom with a cruel pang.	
	A: But although all the world ranged themselves in one line to tell you B: “This is wrong,” A: be you your own faithful vassal and the ambassador of God— thrown down the glove the answer, B: “This is right.”	
	A: Perhaps in some dim way, like a child who delivers a message not fully understood, B: you are opening wider the straits of prejudice and preparing mankind for some truer and more spiritual grasp of truth; A: perhaps, as you stand forth for your own judgment, B: you are covering a thousand weak ones with your body; A: perhaps, by this declaration alone, B: you have avoided the guilt of false witness against humanity and the little ones unborn.	<i>Lay Morals, 39</i>
	A: It is good , I believe, B: to be respectable , A: but much nobler B: to respect oneself and utter the voice of God.	<i>Lay Morals, 39</i>
	A: God, if there be any God, speaks daily in a new language by the tongues of men; B: the thoughts and habits of each fresh generation and each new-coined spirit throw another light upon the universe and contain another commentary on the printed Bibles; B: every scruple, every true dissent, every glimpse of something new, is a letter of God’s alphabet; A: and though there is a grave responsibility for all who speak , is there none for those who unrighteously keep silence and conform? Is not that also to conceal and cloak God’s counsel?	<i>Lay Morals, 39-40</i>
	A: Better disrespectable B: honor B: than dishonourable A: fame. A: Better useless or seemingly hurtful B: honour , B: than dishonor A: ruling empires and filling the mouths of thousands.	<i>Lay Morals, 43</i>
	A: We have spoken of that supreme self-dictation B: which keeps varying from hour to hour A: in its dictates B: with the variation of events and circumstances.	<i>Lay Morals, 45</i>
	A: It may be founded on some reasonable B: process , B: but it is not a process A: which we can follow or comprehend.	<i>Lay Morals, 45</i>
	A: But money is only a means; it presupposes a man to use it. B: The rich can go where C: he pleases , C: but perhaps please himself B: nowhere. A: He can buy a library or visit the whole world, but perhaps has	<i>Lay Morals, 47</i>

	neither patience to read nor intelligence to see.	
	A: The table may be loaded , B: and the appetite wanting ; A: the purse may be full , B: and the heart empty . A: He may have gained the world B: and lost himself ; A: and with all his wealth around him , in a great house and spacious and beautiful demesne, B: he may live as blank a life as any tattered ditcher .	<i>Lay Morals, 47</i>
	A: Without B: an appetite , A: without B: an aspiration , A: void B: of appreciation , A: bankrupt B: of desire and hope , B: there, in his great house , A: let him sit and look upon his fingers .	<i>Lay Morals, 47</i>
	Although neither is to be despised, A: it is always better policy to learn an interest B: than to make a thousand pounds ; B: for the money will soon be spent, or perhaps you may feel no joy in spending it; A: but the interest remains imperishable and ever new.	<i>Lay Morals, 47</i>
	A: To be B: of a quick and healthy blood , A: to share B: in all honourable curiosities , A: to be B: rich in admiration and free from envy , A: to rejoice greatly B: in the good of others , A: to love B: with such generosity of heart that your love is still a dear possession in absence or unkindness—	<i>Lay Morals, 48</i>
	A: these are the gifts of fortune which B: money C: cannot buy and A: without which B: money C: can buy nothing .	<i>Lay Morals, 48</i>
	For what can a man possess, or what can he enjoy, except himself? A: If he enlarge B: his nature , A: it is then that he enlarges B: his estates .	<i>Lay Morals, 48</i>
	A: So long as we love B: we serve ; A: so long as we are loved by others , B: I would almost say that we are indispensable ; and no man is	<i>Lay Morals, 50</i>

	useless while he has a friend.	
	A man cannot forget that he is not superintended, and serves mankind on parole. He would like, when challenged by his own conscience, to reply: A: "I have done so much work, and no less, B: with my own hands and brain, A: and taken so much profit, and no more, B: for my own personal delight."	<i>Lay Morals, 50</i>
	Society was scarce put together, and defended with so much eloquence and blood, for the convenience of two or three millionaires and a few hundred other persons of wealth and position. A: It is plain that if mankind thus acted and suffered during all these generations, B: they hoped some benefit, some ease, some well-being, for themselves and their descendants; A: that if they supported law and order, B: it was to secure fair-play for all; A: that if they denied themselves in the present B: they must have had some designs upon the future.	<i>Lay Morals, 51</i>
	A: His wage is B: physically in his own hand; A: but, in honour, that wage B: must still be earned. A: He is only steward B: on parole of what is called his fortune. B: He must honourably perform A: his stewardship.	<i>Lay Morals, 52</i>
	The young man has to seek, A: not a road to wealth, B: but an opportunity of service; A: not money, B: but honest work.	<i>Lay Morals, 54</i>
	A: Now the problem to the poor B: is one of necessity; C: to earn wherewithal to live, they must find remunerative labour. A: But the problem to the rich B: is one of honour; C: having the wherewithal they must find serviceable labour. A: Each has to earn his daily bread: B: the one, because he has not yet got it to eat; B: the other who has already eaten it, A: because he has not yet earned it.	<i>Lay Morals, 55</i>
	A: Benjamin Franklin went through life an altered man, B: because he once paid too dearly for a penny whistle. A: My concern springs usually from a deeper source, to wit, B: from having bought a whistle when I did not want one.	<i>Lay Morals, 56</i>
	A: nothing really belongs to a man which he cannot use. B: Proprietor is connected with B: propriety; A: and that only is the man's which is proper to his wants and	<i>Lay Morals, 57</i>

	faculties.	
	<p>A: He is a fool B: who objects to luxuries; A: but he is also a fool B: who does not protest against the waste of luxuries on those who do not desire and cannot enjoy them.</p>	<i>Lay Morals, 57</i>
	<p>A: There is a kind of idea abroad that a man must live up to his station, that his house, his table, and his toilette shall be in a ratio of equivalence, and equally imposing to the world. B: If this is in the Bible, C: the passage has eluded my inquiries. B: If it is not in the Bible, C: it is nowhere but in the heart of the fool. A: Throw aside this fancy.</p>	<i>Lay Morals, 59</i>
	<p>A: See what you want, B: and spend upon that; A: distinguish what you do not care about, B: and spend nothing upon that.</p>	<i>Lay Morals, 59</i>
	<p>A: I may starve my appetites and control my temper B: for the sake of those I love; B: but society A: shall take me as I choose to be, or go without me.</p>	<i>Lay Morals, 62</i>